

# Guitar Mode

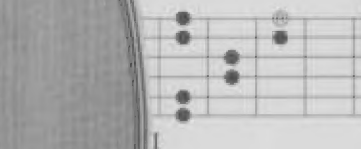
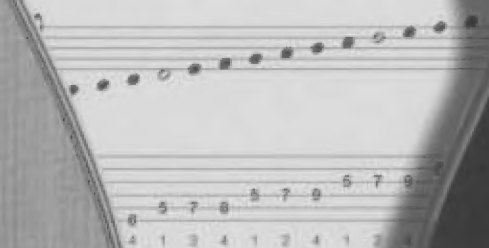
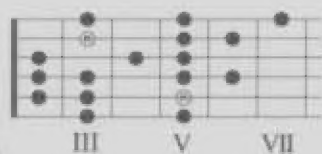
## ENCYCLOPEDIA

**PLUS**

21 MODES OF THE MAJOR,  
MELODIC MINOR AND  
HARMONIC MINOR SCALES

- Each Mode Examined from Five Different Perspectives
- Modes Harmonized with Suggested Chord Voicings
- Modal Theory
- Open, Closed and Single-String Fingerings
- Guitar Tablature, Neck Position and Standard Music Notation

**JODY FISHER**



A NATIONAL GUITAR WORKSHOP PUBLICATION

# Guitar Mode

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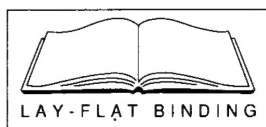
## ENCYCLOPEDIA

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21 MODES OF THE MAJOR,  
MELODIC MINOR AND  
HARMONIC MINOR SCALES

**JODY FISHER**

Alfred, the leader in educational publishing, and the National Guitar Workshop, one of America's finest guitar schools, have joined forces to bring you the best, most progressive educational tools possible. We hope you will enjoy this book and encourage you to look for other fine products from Alfred and the National Guitar Workshop.



Alfred has made every effort to make this book not only attractive but more useful and long-lasting as well. Usually, large books do not lie flat or stay open on the music rack. In addition, the pages (which are glued together) tend to break away from the spine after repeated use.

In this edition, pages are sewn together in multiples of 16. This special process prevents pages from falling out of the book while allowing it to stay open for ease in playing. We hope this unique binding will give you added pleasure and additional use.



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# ABOUT THE AUTHOR

Jody Fisher has worked professionally in virtually all styles of music during his career, from straight ahead and contemporary jazz to rock 'n' roll, country, pop and show groups. In the field of education, he taught Guitar and Jazz Studies at the University of Redlands in Southern California for eight years and at the Idyllwild School of Music and the Arts (ISOMATA) for two years. An active performer in the Southern California area, he still maintains a private teaching practice, serves on the faculty of the University of La Verne, and is an associate director of the National Guitar Summer Workshop's California campus.





# INTRODUCTION

This could be the last book about the modes you will ever need. The modes have been in existence for centuries as compositional tools for classical, folk and ethnic musicians, as improvisational devices for jazz musicians and a source of “new” sounds for rock, pop and country artists. But unfortunately, the subject has been shrouded in mystery, causing many guitar students a lot of confusion. I think the confusion is due to an incomplete overview of the subject. There are many ways of looking at the modes and each one has an important place in understanding and applying the modes to improvising, composition, or both. In this book, a chapter is devoted to each mode of the major, melodic minor and harmonic minor scales. Each chapter will include:

- **A notated list of the mode in twelve keys**
- **Perspective #1: The modal formula, a look at where the half steps occur in the scale and how it relates horizontally to the fretboard.**
- **Perspective #2: The mode’s relationship to the diatonic chord**
- **Perspective #3: The mode created by altering another scale**
- **Perspective #4: The mode’s intervallic distance from the “parent” key, measuring from the root of a chord**
- **Perspective #5: Deducing a mode’s key signature**
- **Six closed position fingerings**
- **Open position fingerings in every key**
- **The harmonized mode, with sample chord voicings**
- **Mode usage**
- **Practice progressions**
- **Melodic patterns**

Also, sample solos utilizing most of the modes in various combinations have been included at the end of the book.

One way this book is different from many others is that three fingering options are covered. The first is the horizontal approach or along the single string. The second is the use of “locked” fingerings or scales that are played in a fixed position. The third fingering option is the “open” position. When any musical concept is explored on the guitar, a more complete understanding is accomplished by examining all three fingering options.

It should be noted here that, while a clear understanding of the modes is important, it represents only a part of what is needed to become an accomplished improviser. Modes, in conjunction with other scales, arpeggios, and licks are only part of the picture. Improvisation is a lifetime study. Try to keep this in mind.

This book can be used as a reference or method book for those studying with a teacher or the self taught student. Each chapter is complete so it's all right to skip around. You can also move straight through from beginning to end for a very comprehensive study. If the modes of the major scale are new for you, I suggest you don't skip anything in that section of the book. I should also mention that to get the most out of this book, you need to transpose all exercises and fingering to all twelve keys. At first this may seem like a hassle, but in time it will get easier and pay-off in the form of greater fluency.

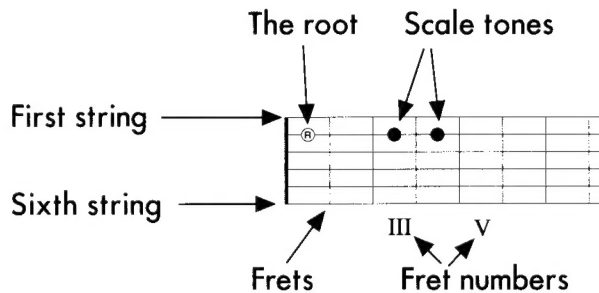
One does not survive in the music business without help and support from a large network of family and friends. I would like to thank my wife, Julie; my son, Josh; Shauna Perry; and my parents, Howard and Eidth Fisher. Also, thanks to my brother, Rich; my uncle, Sid; David Smolover; Nat Gunod; Ted Greene; Joe Diorio; George Stanley; Bob Scarano; and the entire gang at Caleb's Guitar.

# HOW TO USE THIS BOOK

## Reading Scale and Chord Diagrams and TAB

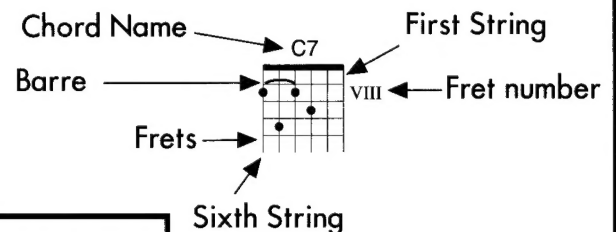
### Scales

This book is loaded with scale diagrams. The top line represents the first string of the guitar, and the bottom line the sixth. The vertical lines represent frets, which are numbered with Roman numerals.

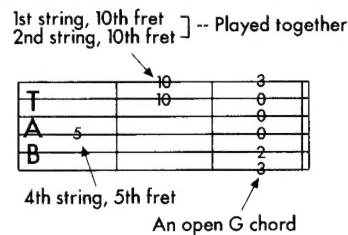


### Chords

Since this encyclopedia examines the harmonies for each mode, there are lots of chord diagrams to read, as well. They are similar to the scale diagrams, except they are oriented vertically instead of horizontally. Vertical lines represent strings, and horizontal lines represent frets. Roman numerals are used to number the frets.



**TAB** Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which indicates the fret to play, on the appropriate string.



### Reading Roman Numerals

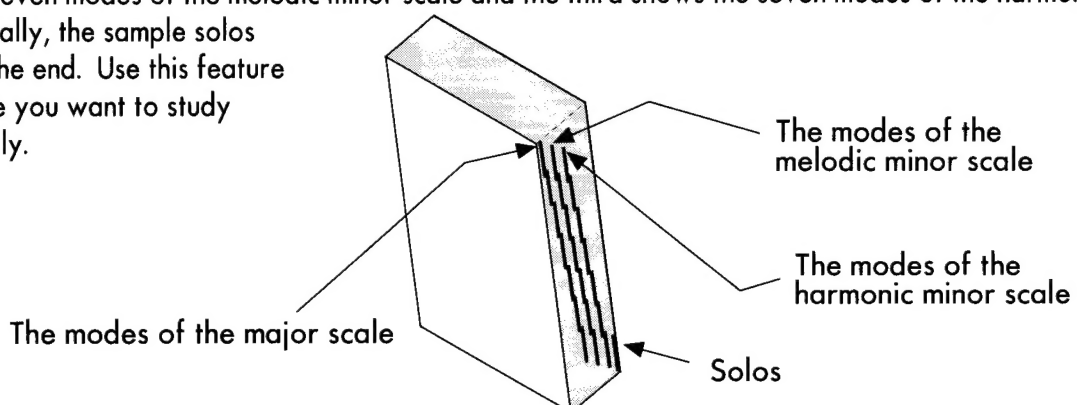
Here is a review of Roman numerals and their Arabic equivalents:

I 1	IV 4	VII 7	X 10	XIII 13	XVI 16
II 2	V 5	VIII 8	XI 11	XIV 14	XVII 17
III 3	VI 6	IX 9	XII 12	XV 15	

### Thumbing Through the Encyclopedia

If you inspect the Guitar Mode Encyclopedia while it is closed, you will notice black markers indicating the location of each mode. As this diagram shows, the first row marks the seven modes of the major scale, the second row marks the seven modes of the melodic minor scale and the third shows the seven modes of the harmonic minor scale. Finally, the sample solos are marked at the end. Use this feature to find the mode you want to study quickly and easily.

Have fun!



# THEORY

## THE CHROMATIC SCALE

In our western music system we have twelve tones that are repeated over and over spanning many octaves. We call this set of tones the chromatic scale. All of the notes in the chromatic scale are one half step (one fret on the guitar) away from each other. Obviously, two half steps would equal a whole step.

Here is a chromatic scale covering one octave (starting and ending on the same tone):

### Example 1

A A<sup>#</sup>/B<sup>b</sup>\* B C C<sup>#</sup>/D<sup>b</sup>\* D D<sup>#</sup>/E<sup>b</sup>\* E F F<sup>#</sup>/G<sup>b</sup>\* G G<sup>#</sup>/A<sup>b</sup>\* A

0 1 2 3 4 5 6 7 8 9 10 11 12

\* = Enharmonic Tone  
One note, two names.

∨ = Whole step  
— = Half step

## THE MAJOR SCALE

In our culture, most of our musical resources are derived from the major scale. A major scale can begin on any one of the twelve tones found in the chromatic scale. The whole step/half step formula for a major scale is (1 = whole, 1/2 = half):

**1 1 1/2 1 1 1 1/2**

Let's build a C major scale. We start with the note C. Now we move one whole step up to find the next note, which is D. Another whole step will bring us to the note E. One half step away from E is F. (Take a look at Example 1 and you will notice that there are no sharp or flat notes between E and F or B and C.) Continuing, a whole step up from F is G, and then another whole step up brings us

to A, and yet another brings us to B. Our last move will be a half step up from B to C. We have just constructed a C major scale.

### Example 2 C Major Scale

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

3 5 7 8 10 12 14 15

### Example 3 E<sup>b</sup> Major Scale

0 1 2 3 4 0 1 2 3 4 5 6 7 8 9 10 11 12 13

1 3 5 6 8 10 12 13

What you need to do now is construct all twelve major scales on paper, away from your guitar. Construct them in the following order\*:

C, F, B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, B, E, A, D and G. Check your results against the example below and start memorizing them by recitation away from your instrument. This cannot be over stressed. Almost all theoretical concepts—and that certainly includes the modes—will be based on this information, and the better you know these scales, the easier your musical studies will be.

Here are the major scales. The music and TAB follow. Memorize, memorize, memorize!!

<b>C Major:</b>	<b>C D E F G A B C</b>
<b>F Major:</b>	<b>F G A B<sup>b</sup> C D E F</b>
<b>B<sup>b</sup> Major:</b>	<b>B<sup>b</sup> C D E<sup>b</sup> F G A B<sup>b</sup></b>
<b>E<sup>b</sup> Major:</b>	<b>E<sup>b</sup> F G A<sup>b</sup> B<sup>b</sup> C D E<sup>b</sup></b>
<b>A<sup>b</sup> Major:</b>	<b>A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup> E<sup>b</sup> F G A<sup>b</sup></b>
<b>D<sup>b</sup> Major:</b>	<b>D<sup>b</sup> E<sup>b</sup> F G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C D<sup>b</sup></b>
<b>G<sup>b</sup> Major:</b>	<b>G<sup>b</sup> A<sup>b</sup> B<sup>b</sup> C<sup>b</sup> D<sup>b</sup> E<sup>b</sup> F G<sup>b</sup></b>
<b>B Major:</b>	<b>B C<sup>#</sup> D<sup>#</sup> E F<sup>#</sup> G<sup>#</sup> A<sup>#</sup> B</b>
<b>E Major:</b>	<b>E F<sup>#</sup> G<sup>#</sup> A B C<sup>#</sup> D<sup>#</sup> E</b>
<b>A Major:</b>	<b>A B C<sup>#</sup> D E F<sup>#</sup> G<sup>#</sup> A</b>
<b>D Major:</b>	<b>D E F<sup>#</sup> G A B C<sup>#</sup> D</b>
<b>G Major:</b>	<b>G A B C D E F<sup>#</sup> G</b>

**\*Note:** When arranged in this order, the number of flats in each flat scale increases by one, and the number of sharps in each sharp scale decreases by one. This is a helpful memory tool. Notice that each scale starts four steps above the last (from C to F is four steps: C, D, E, F). This is called a "cycle of fourths," and many of the concepts in this book are presented in this order.



# Example 4

Example 4 displays twelve major scales, each with its corresponding guitar fretboard diagram. The scales are arranged in four rows of three.

**Row 1:**

- C Major:** Treble clef, natural notes. Fretboard: 3 5 7 8 10 12 14 15.
- F Major:** Treble clef, one flat (Bb). Fretboard: 3 5 7 8 10 12 14 15.
- Bb Major:** Treble clef, two flats (Bb, Eb). Fretboard: 1 3 5 6 8 10 12 13.

**Row 2:**

- Eb Major:** Treble clef, three flats (Bb, Eb, Ab). Fretboard: 1 3 5 6 8 10 12 13.
- Ab Major:** Treble clef, four flats (Bb, Eb, Ab, Db). Fretboard: 1 3 5 6 8 10 12 13.
- Db Major:** Treble clef, five flats (Bb, Eb, Ab, Db, Gb). Fretboard: 4 6 8 9 11 13 15 16.

**Row 3:**

- Gb Major:** Treble clef, six flats (Bb, Eb, Ab, Db, Gb, Cb). Fretboard: 4 6 8 9 11 13 15 16.
- B Major:** Treble clef, two sharps (F#, C#). Fretboard: 2 4 6 7 9 11 13 14.
- E Major:** Treble clef, four sharps (F#, C#, G#, D#). Fretboard: 2 4 6 7 9 11 13 14.

**Row 4:**


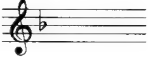
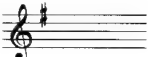


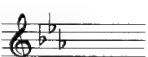

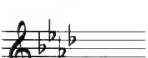

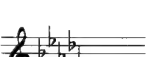


- A Major:** Treble clef, three sharps (F#, C#, G#). Fretboard: 2 4 6 7 9 11 13 14.
- D Major:** Treble clef, two sharps (F#, C#). Fretboard: 0 2 4 5 7 9 11 12.
- G Major:** Treble clef, one sharp (F#). Fretboard: 0 2 4 5 7 9 11 12.

## KEY SIGNATURES

The area between the clef and the time signature at the beginning of a song is called the key signature. The sharps or flats found in the key signature are derived from the major scale that is the basis for the song. The number of sharps or flats, or their absence, therefore, will tell you the key of the song. Each key designation, corresponds to one of the major scales. In other words, if you see three sharps in the key signature, you know the song is in the key of A, because the A major scale has three sharps. Four flats mean the song is in A<sup>b</sup>. The absence of sharps or flats means the song is in the key of C, because there are no sharps or flats in the C major scale.

Later in this chapter we will deal with minor scales. Every key signature is shared by one major key (scale) and one minor key (scale). As you will see in this encyclopedia, we can also relate modes to key signatures; but for now we will concern ourselves only with the minor keys that relate to the major key signatures.

For every major key, there is a relative minor key which is built on the sixth tone of the major scale for the key. For instance, in the key of C, the note A is the sixth tone (C D E F G A), so A Minor is the relative minor key of C Major. The example below shows all the key signatures with their corresponding major and minor keys.

Key Signature	Major Key	Minor Key	Key Signature	Major Key	Minor Key
	C	A		F	D
	G	E		B <sup>b</sup>	G
	D	B		E <sup>b</sup>	C
	A	F <sup>#</sup>		A <sup>b</sup>	F
	E	C <sup>#</sup>		D <sup>b</sup>	B <sup>b</sup>
	B	G <sup>#</sup>		G <sup>b</sup>	E <sup>b</sup>

# INTERVALS

The distance between two notes identifies their relationship. An interval name describes this distance. It is important to be able to recognize intervals by both sight and sound, and to know where they lie on the fingerboard. When determining an interval's name, be sure to include both notes in the count, starting with the bottom note and counting upward. The following is a list of intervals. On page 12, you will find guitar neck diagrams showing these intervals on the guitar.

## Example 5

unison      minor 2nd      major 2nd      minor 3rd      major 3rd

T					
A					
B	3	3	3	4	3

perfect 4th      diminished 5th      perfect 5th      minor 6th

T				
A				
B	3	3	3	4

major 6th      minor 7th      major 7th      octave

T				
A				
B	3	3	3	3

As in Example 5, the following intervals are all built up from the note C. Here, however, each interval is shown in two different octaves. As you will see, this is done to show the different fingerings that result from the tuning of the guitar. There is a major third between the the third and second string, but all the other strings are a perfect fourth apart. Because of this, you will have to learn special fingerings for some of the intervals that involve the third and/or second string.

### Example 6

**Unison**  
The same on all string sets except ② and ③

**Minor 2nd**  
The same on all string sets except ② and ③

**Major 2nd**  
The same on all string sets except ② and ③

**Minor 3rd**  
The same on all string sets except ② and ③

**Major 3rd**  
The same on all string sets except ② and ③

**Perfect 4th**  
The same on all string sets except ② and ③

**Diminished 5th**  
The same on all string sets except ② and ③

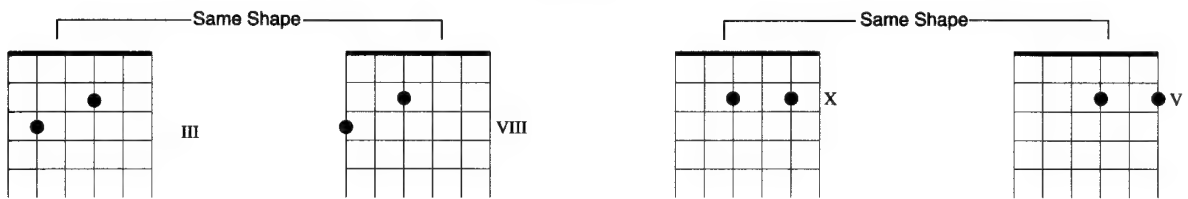
**Perfect 5th**  
The same on all string sets except ② and ③

**Minor 6th**

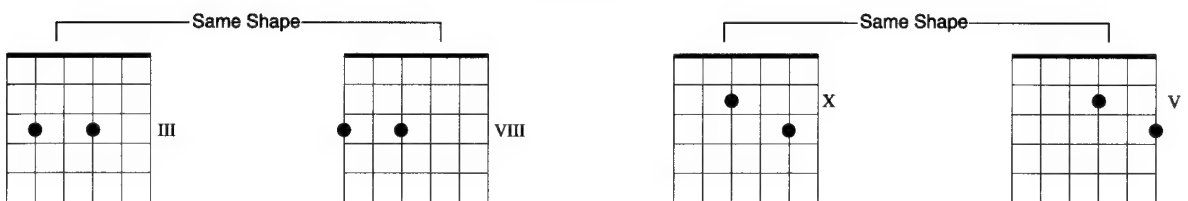
Same Shape

Same Shape

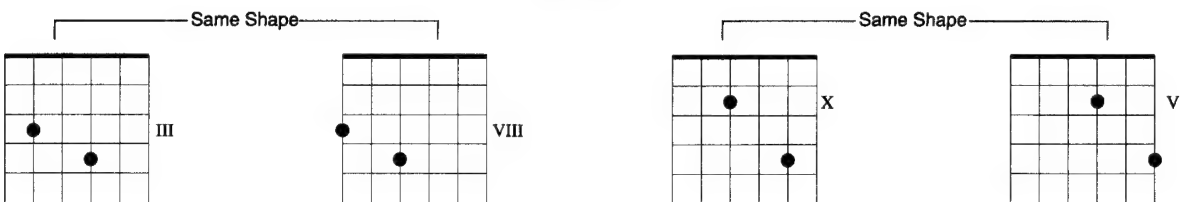
## Major 6th



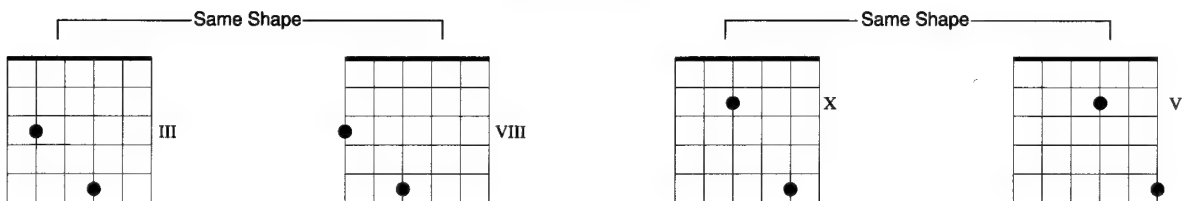
## Minor 7th



## Major 7th



## Perfect Octave



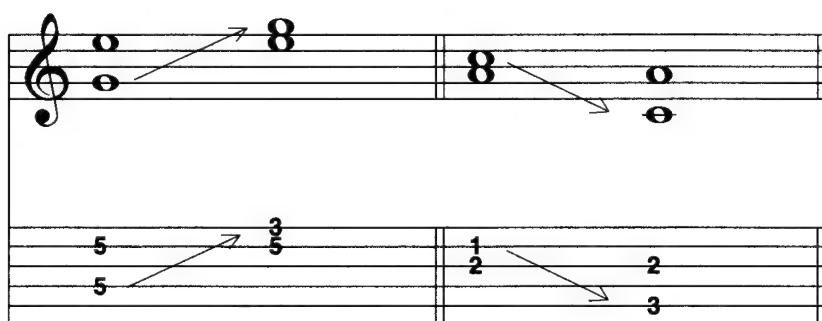


## INVERSIONS

When you invert (turn upside down) an interval you change its quality. If you find this section difficult to follow, come back to it after you are very familiar with the major scale in the keys. Measuring intervals easily depends upon this knowledge, since we use the major scale for the bottom note of an interval as a measuring device.

Intervals are inverted by raising the lower note one octave or by lowering the top note one octave.

### Example 7



In Example 7, the distance between G and E in the G Major scale is that of a major sixth. Inverting this interval and then using the E Major scale to measure the new interval, we find the interval is now a minor third. In the second example, using the A Major scale, we find the distance between an A and a C to be a minor third. After inversion, using the C Major scale to measure up from the bottom note will reveal the new interval to be a major sixth.

An easy way to figure out interval inversions is to realize that that the sum of both intervals—the original interval and the inverted interval—will always equal nine. An inverted second will become a seventh ( $2 + 7 = 9$ ), and an inverted third will become a sixth ( $3 + 6 = 9$ ), etc.

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

Also, the quality (whether it is major, minor or perfect) will change to its opposite, except for perfect intervals. They will remain perfect. In other words:

Major becomes Minor

Minor becomes Major

Perfect remains Perfect

**Example 8**

A Perfect Unison becomes a Perfect Octave	A Major 2nd becomes a Minor 7th	A Major 3rd becomes a Minor 6th	A Perfect 4th becomes a Perfect 5th
--	------------------------------------	------------------------------------	--

3 8	10 8	5 8	5 8
--------	---------	--------	--------

A Perfect 5th becomes a Perfect 4th	A Major 6th becomes a Minor 3rd	A Major 7th becomes a Minor 2nd	A Perfect Octave becomes a Perfect Unison
--	------------------------------------	------------------------------------	--

5 3	5 5	2 3	1 2
--------	--------	--------	--------

If a minor or perfect intervals is made one half step smaller we refer to it as being a diminished interval.

**Example 9**

Diminished 3rd	Diminished 4th	Diminished 5th	Diminished 6th	Diminished 7th	Diminished Octave
----------------	----------------	----------------	----------------	----------------	----------------------

5 8	7 8	9 8	10 8	7 8	9 8
--------	--------	--------	---------	--------	--------

If a major or perfect interval is raised one half step, we refer to it as being augmented.

### Example 10

Augmented Unison	Augmented 2nd	Augmented 3rd	Augmented 4th	Augmented 5th

Augmented 6th	Augmented 7th	Augmented Octave	Augmented 9th	Augmented 11th

As with other intervals, diminished and augmented intervals may be inverted. Once again, the sum of both numbers will always be nine, and the quality will change to its opposite.

### Example 11

Dim 4th	Aug 5th	Dim 5th	Aug 4th	Aug 4th	Dim 5th	Aug 5th	Dim 4th

## MINOR SCALES

Along with having a solid foundation in the major scale before studying its modes, it is a good idea to take a look at the minor scales, as well. You can create modes from any scale you like but by far the ones most common are those built from the major scale, the natural or pure minor scale, the harmonic minor scale and the ascending melodic or "jazz minor" scale.

### The Natural Minor Scale

To find a natural or pure minor scale, simply start on the sixth degree of any major scale and proceed to the same note one octave higher. Another way is to follow this formula:

$$1 \quad 1/2 \quad 1 \quad 1 \quad 1/2 \quad 1 \quad 1$$

This is exactly the same as the Aeolian Mode, but don't worry about this for now. For every major key, there is a corresponding minor key that shares the same key signature. This is known as the relative major/minor relationship. The major scale corresponds to the major key and the natural or pure minor scale corresponds to the minor key. A song with no sharps or flats in the key signature is either in the key of C Major or A Minor. You use your ear to determine the major or minor tonality.

#### Example 12

Sixth degree

The example shows two musical staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a major scale starting on D4 (D57). The notes are D, E, F#, G, A, B, C, D. The sixth degree, B, is circled and labeled "Sixth degree". Below the staff is a fretboard diagram with frets 3, 5, 7, 8, 10, 12, 14, and 15. The note B is circled at fret 12. The bottom staff is a treble clef with a key signature of one flat (Bb). It contains a natural minor scale starting on B3 (B47). The notes are B, C, D, E, F, G, A, B. Below the staff is a fretboard diagram with frets 2, 4, 5, 7, 9, 10, 12, and 14. The note B is circled at fret 10.

An F Major scale would produce a D Natural or Pure Minor scale,  
a B<sup>b</sup> Major scale would produce a G Natural or Pure Minor scale, etc.

It would be a good idea to memorize all of the relative major and minor scales. This will make your future studies much easier.

## The Harmonic Minor Scale

The easiest way to conceive the harmonic minor scale is to start with a natural or pure minor scale and raise the seventh degree. You could also use the formula:

**1 1/2 1 1 1/2 1+1/2 1/2**

### Example 13

#### Natural Minor

2 4 5 7 9 10 12 14

#### Harmonic Minor

2 4 5 7 9 10 13 14



## The Melodic Minor and "Jazz Minor" Scales

The melodic minor scale is most easily constructed by starting with a natural or pure minor scale and raising the sixth and seventh degrees, but only in the ascending form. The descending form returns to the natural minor. The reasons for this have to do with compositional devices and are beyond the scope of this book. The formula for the ascending form of this scale is:

$$1 \quad 1/2 \quad 1 \quad 1 \quad 1 \quad 1 \quad 1/2$$

### Example 14

#### Natural or Pure Minor

#### Melodic Minor

The diagram shows two musical staves. The first staff, labeled 'Natural or Pure Minor', shows a scale ascending from C2 to C4 and then descending. The second staff, labeled 'Melodic Minor', shows the ascending form (C2 to C4 with raised 6th and 7th degrees) and the descending form (C4 to C2, which is the natural minor scale). Annotations indicate 'ascending - raise 6 & 7' and 'descending - Natural Minor'.

	Natural or Pure Minor	Melodic Minor
T	2 4 5 7 9 10 12 14 12 10 9 7 5 4 2	2 4 5 7 9 11 13 14 12 10 9 7 5 4 2
A		
B		

The "jazz minor" scale is the same as the ascending melodic minor scale. The only difference is that the raised degrees remain raised in the descending form. Most musicians do not use the term "jazz minor." In this book, understand that the term "melodic minor" refers to the "jazz minor" form.

### Example 15

#### "Jazz Minor"

The diagram shows a musical staff for the "Jazz Minor" scale. The scale is shown ascending from C2 to C4 and then descending. The raised 6th and 7th degrees remain raised in the descending form.

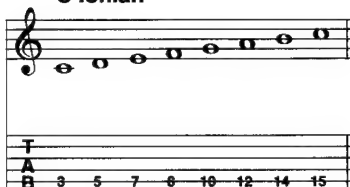
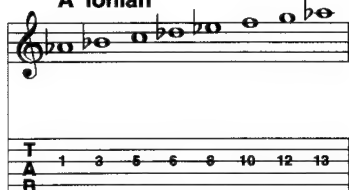
	"Jazz Minor"
T	2 4 5 7 9 11 13 14 13 11 9 7 5 4 2
A	
B	

# The **IONIAN** Mode

**In Every Key  
on Single Strings**

When thinking in a modal context, the major scale is thought of as the Ionian mode. Here is the mode in all the keys. The keys are arranged in a cycle of fourths.

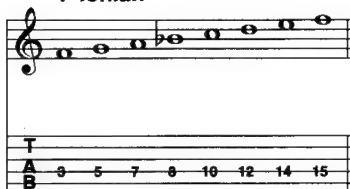
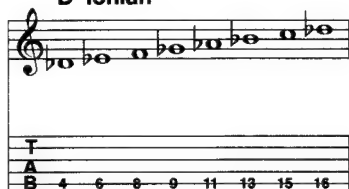
C Ionian

A<sup>b</sup> Ionian

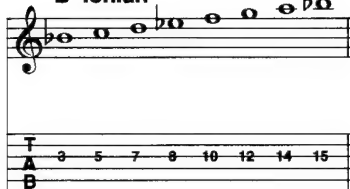
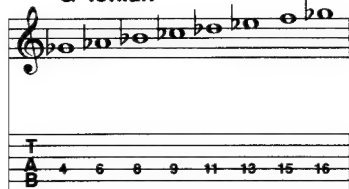
B Ionian



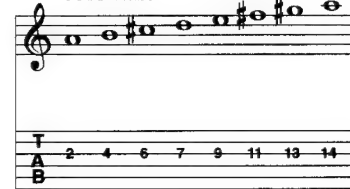
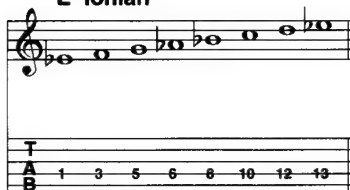
F Ionian

D<sup>b</sup> Ionian

E Ionian

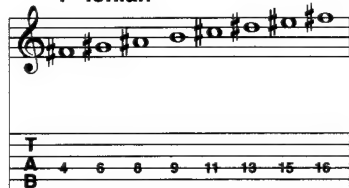
B<sup>b</sup> IonianG<sup>b</sup> Ionian

A Ionian

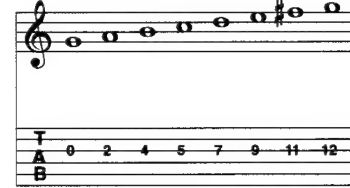
E<sup>b</sup> Ionian

G<sup>b</sup> and F<sup>♯</sup> are enharmonically equivalent. The notes sound the same but are named differently.

D Ionian

F<sup>♯</sup> Ionian

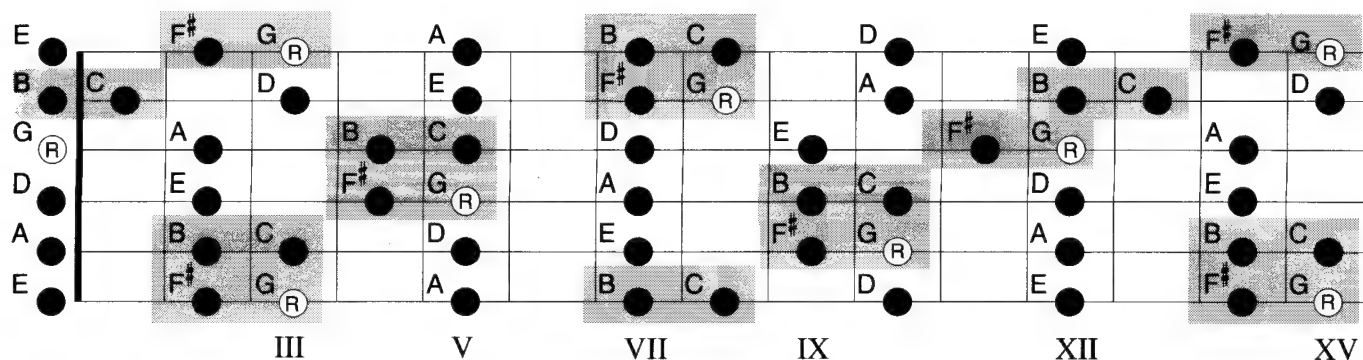
G Ionian



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Ionian mode is 1-1-1/2-1-1-1-1/2. The half steps appear between steps three and four and between seven and eight. Here is the G Ionian mode along each string.



## Thinking in a Parent Key

## PERSPECTIVE #2

Major chords function as I or IV chords in major keys. Ionian sounds are found by thinking of a major chord as a I chord. Simply play the major scale that begins on the major chord's root.

C Maj7



F Maj7



B<sup>b</sup> Maj7



E<sup>b</sup> Maj7



## PERSPECTIVE #3

### Altering a Scale

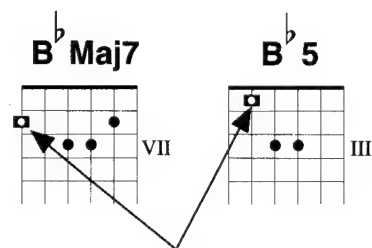
Since the Ionian mode and the major scale are the same, no alteration to the major scale is needed.

## PERSPECTIVE #4

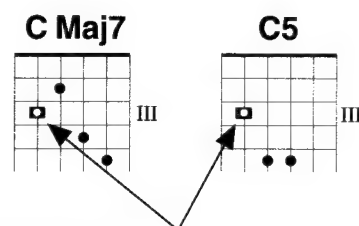
### In Relation to a Chord's Root

You can locate the Ionian mode by thinking of the major key signature that has the same name as the chord's root. If you wanted to use B<sup>b</sup> Ionian against a B<sup>b</sup>Maj7 chord, or a B<sup>b</sup> "power chord," think in the key of B<sup>b</sup> Major.

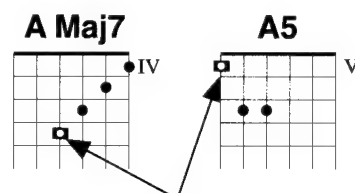
○ = root  
■ = first note of the related major scale



If you were improvising against either of these chords, the Ionian Mode could be thought of as the major scale that begins on this note (B<sup>b</sup>).



If you were improvising against either of these chords, the Ionian Mode could be thought of as the major scale that begins on this note (C).



If you were improvising against either of these chords, the Ionian Mode could be thought of as the major scale that begins on this note (A).

## Adjusting Key Signatures

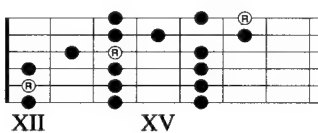
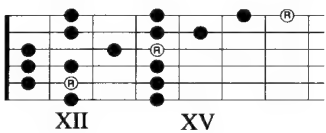
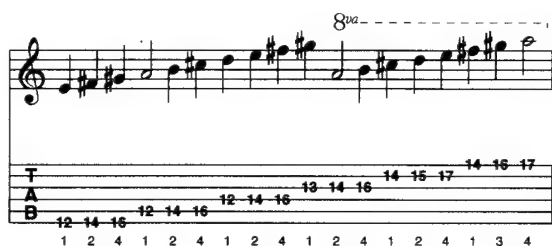
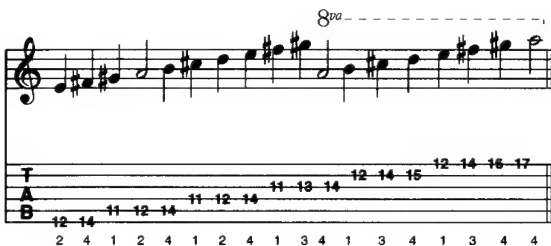
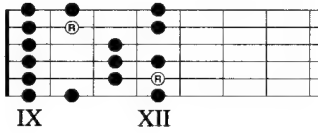
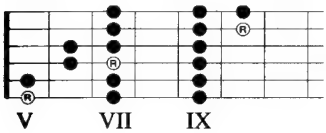
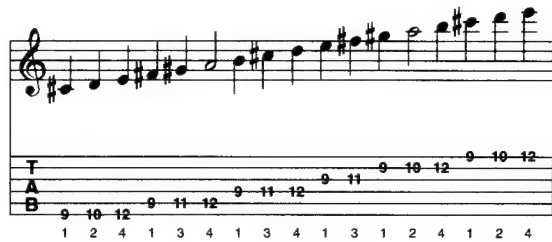
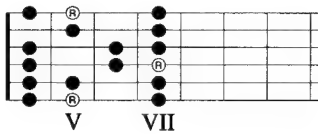
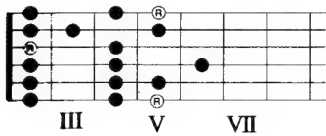
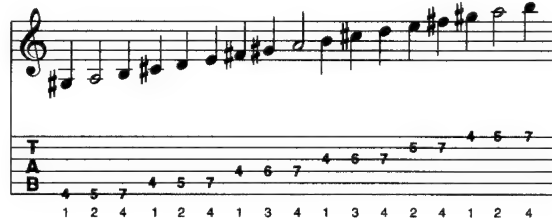
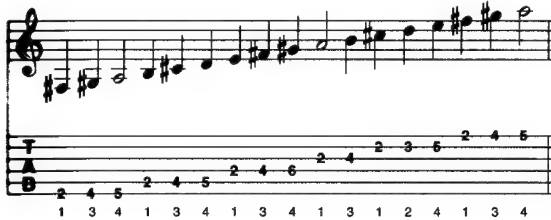
## PERSPECTIVE #5

There are no adjustments made to a major key signature to find the proper key signature for the Ionian mode since the major scale and the Ionian mode are identical. The key signature for F Ionian is the same as the key signature for F Major. The key signature for A Ionian is the same as the key signature for A Major, etc.

## The Mode in Six Closed Positions

## FINGERINGS

Here are six fingerings for the Ionian mode in the key of A. Practice the mode in every key!

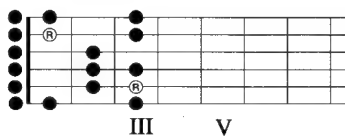




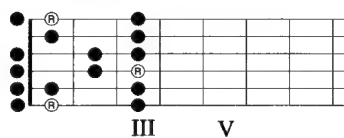
# OPEN POSITION FINGERINGS

*In Every Key*

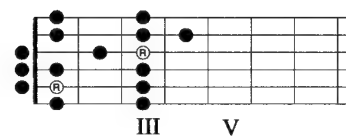
C Ionian



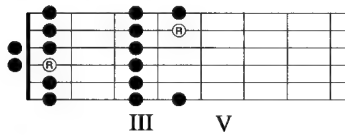
F Ionian



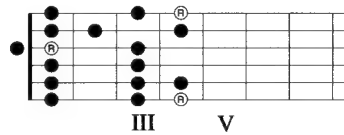
B<sup>b</sup> Ionian



E<sup>b</sup> Ionian

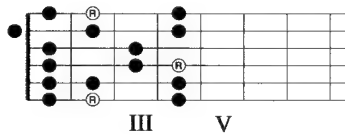


A<sup>b</sup> Ionian

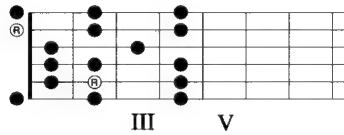


There are no open strings in a D<sup>b</sup> Ionian Scale

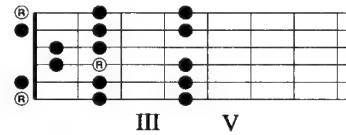
G<sup>b</sup> Ionian



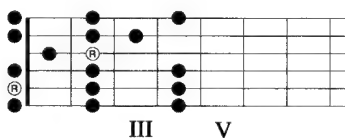
B Ionian



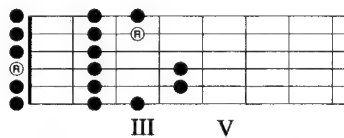
E Ionian



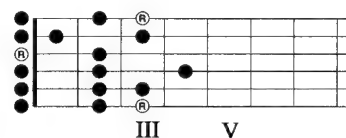
A Ionian



D Ionian



G Ionian

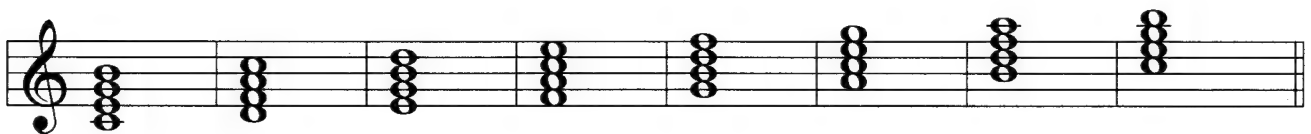


## HARMONIZING THE MODE

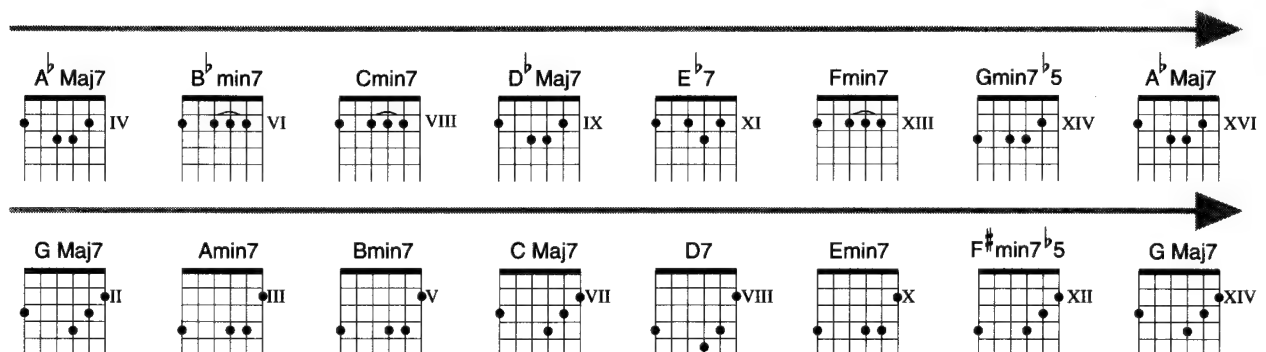
*Chord Voicings*

These are chords constructed from the C Ionian mode. Be sure you can transpose them to all the other keys. The chord types remain constant in every key.

C Maj7   D Min7   E Min7   F Maj7   G7   A Min7   B Min7<sup>b</sup>5   C Maj7



Here are two possibilities for voicing the harmonies for this mode. The first is for A<sup>b</sup> Ionian and the second is for G Ionian. Read through them from left to right.



## **Improvisation**

## USING THE MODE

Use the Ionian mode when improvising over any of the chords constructed from the harmonized Ionian mode. Also, use the Ionian mode built on the root of any of the following chord types: **Major, Maj6, Maj7, Maj9, Maj13, Maj6/9, Maj7/6**. Here are some sample progressions to practice improvising over in the Ionian mode.

## 1. F Ionian

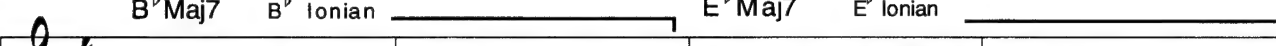
FMaj7 Gmin7




## 2. G Ionian

### 3. B<sup>b</sup> Ionian, E<sup>b</sup> Ionian, A<sup>b</sup> Ionian, D<sup>b</sup> Ionian

B<sup>b</sup> Maj7   B<sup>b</sup> Ionian   \_\_\_\_\_   E<sup>b</sup> Maj7   E<sup>b</sup> Ionian   \_\_\_\_\_

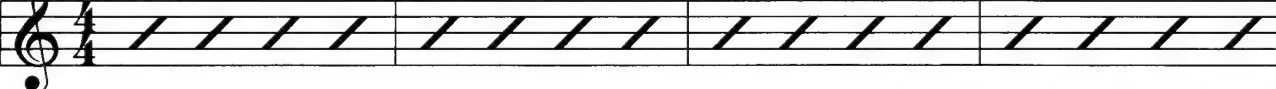


A<sup>b</sup> Maj7   A<sup>b</sup> Ionian   \_\_\_\_\_   D<sup>b</sup> Maj7   D<sup>b</sup> Ionian   \_\_\_\_\_




#### 4. C Ionian


CMaj7                      Emin7                      Amin7



Dmin7                      G7                      CMaj7



FMaj7                      G7                      Bmin7<sup>b</sup>5                      Amin7



Dmin7                      G7                      CMaj7                      G7

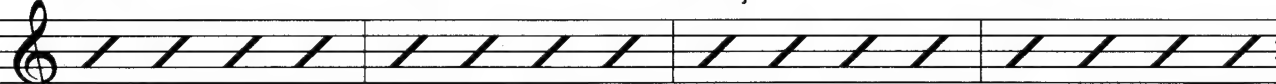


Diagram 1: A four-measure exercise in 4/4 time, featuring eighth-note chords. The chords are: CMaj7, Emin7, Amin7, and CMaj7.

### For Practice

The image shows a musical score for the song "The Rose Tree" in G major. The notation includes a treble clef, a key signature of one sharp (F#), and a melody line with eighth and sixteenth notes. Below the staff are three rows of tablature labeled T, A, and B, with fret numbers corresponding to the notes on the staff.

**Tablature:**

T	A	B
7	5	4
7	4	7
5	4	5
7	5	7
7	5	7
5	8	7
5	8	7
5	8	7
5	8	7

[illegible]



The

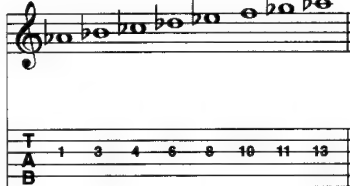
# DORIAN

Mode

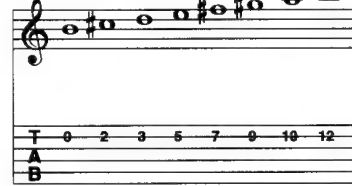
**In Every Key  
on Single Strings**

The Dorian mode is a minor-type scale that is built on the second degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys. The keys are arranged in a cycle of fourths.

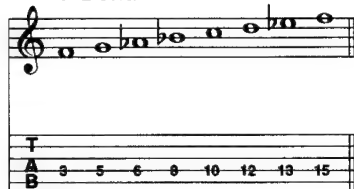
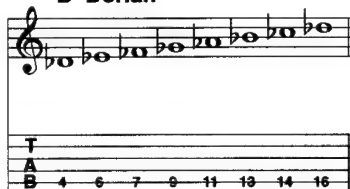
C Dorian

A<sup>b</sup> Dorian

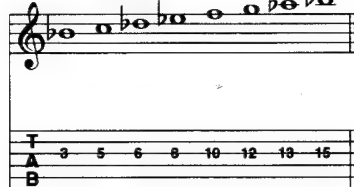
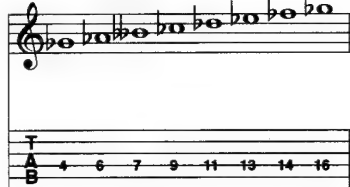
B Dorian



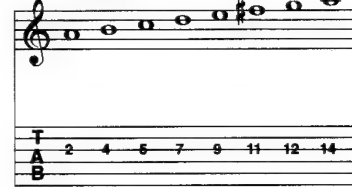
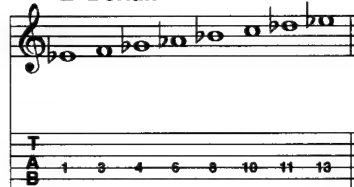
F Dorian

D<sup>b</sup> Dorian

E Dorian

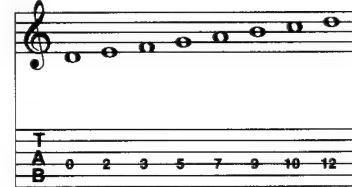
B<sup>b</sup> DorianG<sup>b</sup> Dorian

A Dorian

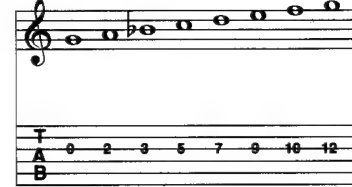
E<sup>b</sup> Dorian

G<sup>b</sup> and F<sup>♯</sup> are enharmonically equivalent. The notes sound the same but are named differently.

D Dorian

F<sup>♯</sup> Dorian

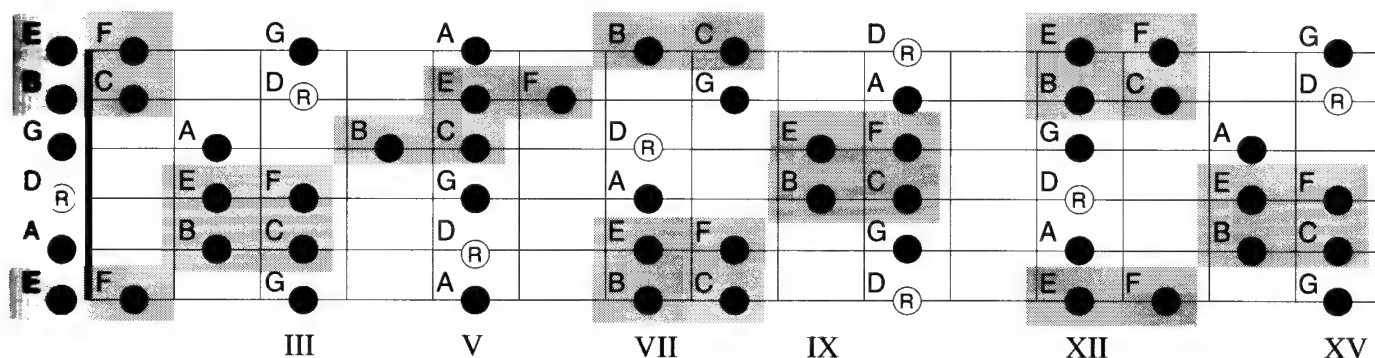
G Dorian



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Dorian mode is 1 - 1/2 - 1 - 1 - 1 - 1/2 - 1. The half steps appear between steps 2 and 3, and between 6 and 7. Here is the D Dorian mode along each string.

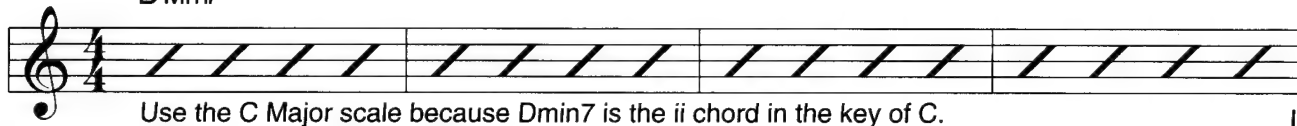


## Thinking in a Parent Key

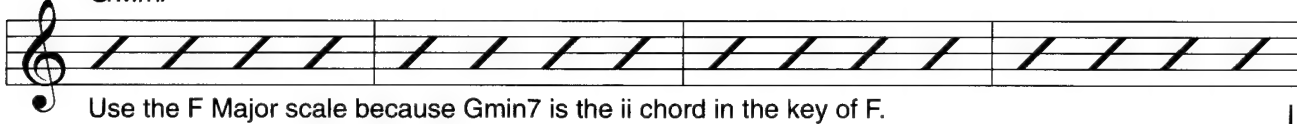
## PERSPECTIVE #2

To use this method effectively you must know what the ii chord is in every major key. For instance, if the chord is Fmin7 and you want to use Dorian sounds, you would ask yourself, "in what key is Fmin7 the ii chord?" The answer is, of course, E<sup>b</sup> Major.

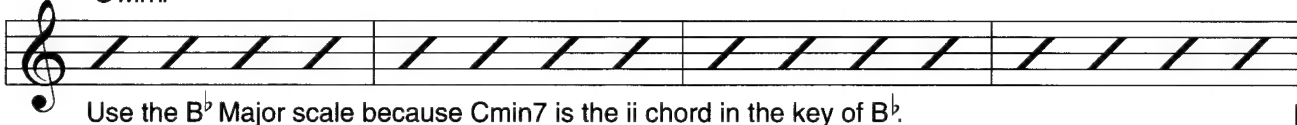
### DMin7



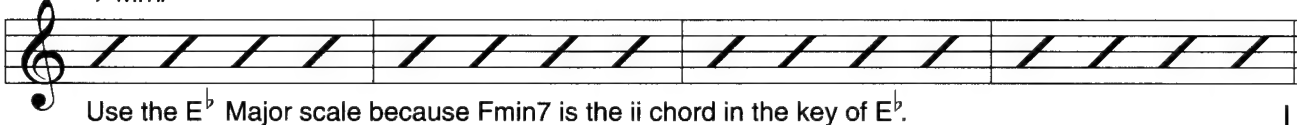
### GMin7



### CMin7



### FMin7



## PERSPECTIVE #3

### Altering a Scale

By flattening the third and seventh degrees of any major scale, we construct the parallel Dorian mode.

The diagram shows two rows of musical notation. The top row contains C Major and E Major scales. The bottom row contains C Dorian and E Dorian scales. Arrows point from the third and seventh degrees of the major scales to the corresponding flattened notes in the Dorian scales. Specifically, in C Major, the third degree (E) and seventh degree (B) are flattened to E $\flat$  and B $\flat$  in C Dorian. In E Major, the third degree (G) and seventh degree (D) are flattened to G $\flat$  and D $\flat$  in E Dorian.

## PERSPECTIVE #4

### In Relation to a Chord's Root

You can locate the Dorian mode by thinking of the major key signature that lies a major second below the chord's root. If you wanted to use A Dorian against an Amin7 chord, or an A "power chord," you would think in the key of G Major, because G lies a major second below the root of an A chord.

○ = root  
■ = first note of the related major scale

This diagram shows two chord shapes: Amin7 and A5. In the Amin7 shape, the root (A) is marked with a circle (○) and the first note of the related major scale (G) is marked with a square (■). In the A5 shape, the root (A) is marked with a circle (○) and the first note of the related major scale (G) is marked with a square (■). Arrows point from the square (G) in both shapes to a common point, indicating that the Dorian mode for A is related to the G major scale.

If you were improvising against either of these chords, the Dorian mode could be thought of as the major scale that begins on this note (G).

This diagram shows two chord shapes: Dmin7 and D5. In the Dmin7 shape, the root (D) is marked with a circle (○) and the first note of the related major scale (C) is marked with a square (■). In the D5 shape, the root (D) is marked with a circle (○) and the first note of the related major scale (C) is marked with a square (■). Arrows point from the square (C) in both shapes to a common point, indicating that the Dorian mode for D is related to the C major scale.

If you were improvising against either of these chords, the Dorian mode could be thought of as the major scale that begins on this note (C).

This diagram shows two chord shapes: Gmin7 and G5. In the Gmin7 shape, the root (G) is marked with a circle (○) and the first note of the related major scale (F) is marked with a square (■). In the G5 shape, the root (G) is marked with a circle (○) and the first note of the related major scale (F) is marked with a square (■). Arrows point from the square (F) in both shapes to a common point, indicating that the Dorian mode for G is related to the F major scale.

If you were improvising against either of these chords, the Dorian mode could be thought of as the major scale that begins on this note (F).



## Adjusting Key Signatures

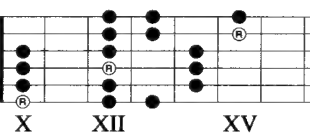
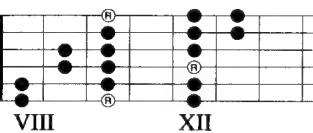
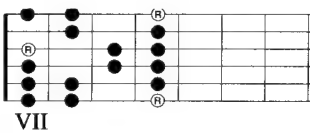
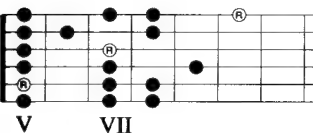
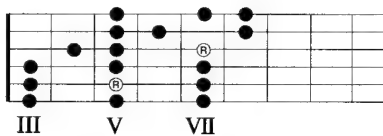
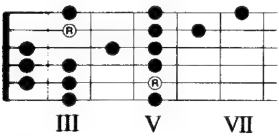
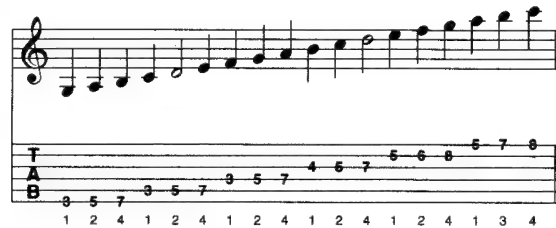
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Dorian mode by dropping a flat or adding a sharp to the minor key signature based on the root of the chord. For D Dorian, you would think the following: "The chord is Dmin7. The key of D minor has one flat. If the flat is removed the key signature becomes C Major." Playing in C Major will create a D Dorian sound. If the chord is Bmin7: "The key of B Minor has two sharps. Add another sharp and the key is A Major." Playing in A Major will create B Dorian sounds.

## The Mode in Six Closed Positions

## FINGERINGS

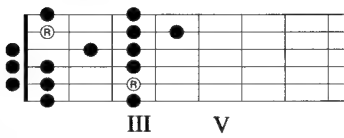
Here are six fingerings for the Dorian mode in the key of D. Practice the mode in every key!



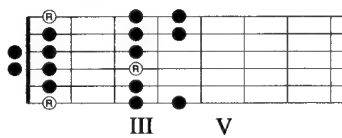
# OPEN POSITION FINGERINGS

*In Every Key*

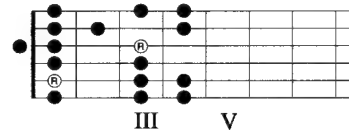
C Dorian



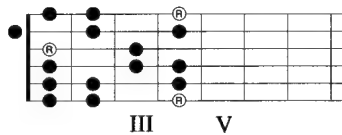
F Dorian



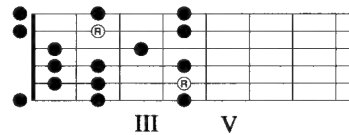
B<sup>b</sup> Dorian



A<sup>b</sup> Dorian

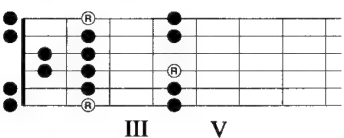


D<sup>b</sup> Dorian

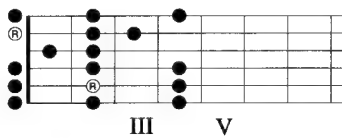


There are no open strings in an E<sup>b</sup> Dorian Scale.

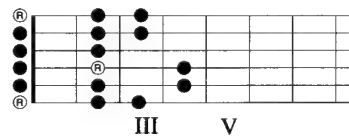
G<sup>b</sup> Dorian



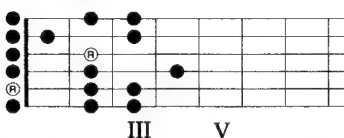
B Dorian



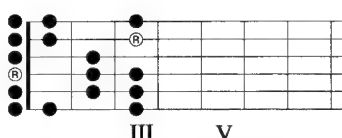
E Dorian



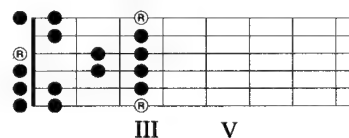
A Dorian



D Dorian



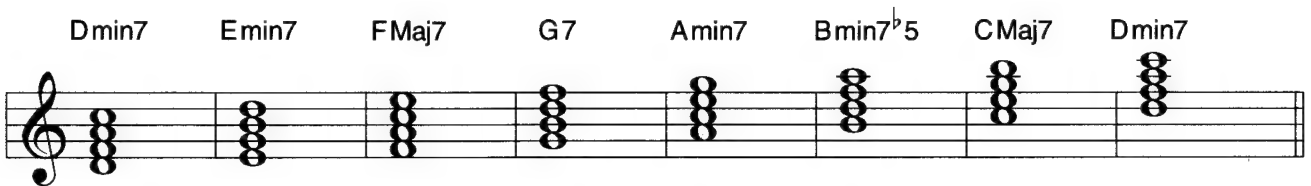
G Dorian



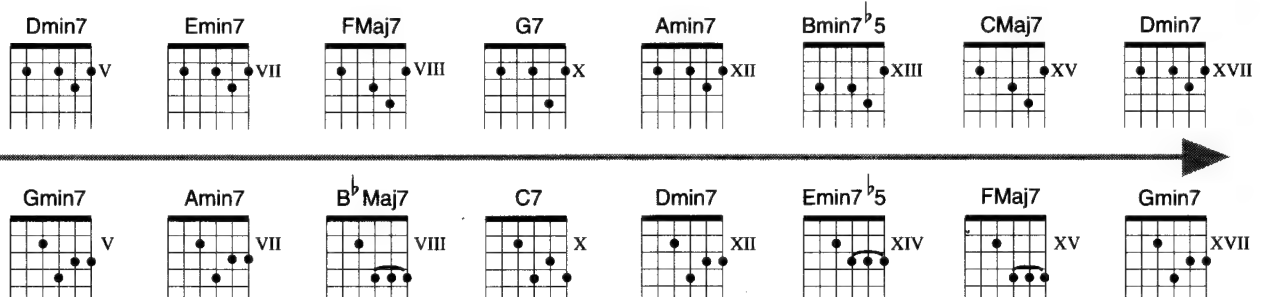
# HARMONIZING THE MODE

*Chord Voicings*

These are chords constructed from the D Dorian mode. Be sure you can transpose them to all the other keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for D Dorian and the second is for G Dorian. Read through them both from left to right.



## Improvisation

## USING THE MODE

Use the Dorian mode when improvising over any of the chords constructed from the harmonized Dorian mode. Also, use the Dorian mode built on the root of any of the following chord types: 1) **minor, min6, min7, min6/9, min9, min11, min13** when functioning as a i, ii or iv harmony; 2) over a **min7sus**; 3) starting on the root of **unaltered dominant chords** and the **dominant 7#9**; 4) starting on the root, 4th, 5th or 7th of **dominant 7th suspended chords**; and 5) starting on the root, 3rd, 4th or 7th of **quartal harmonies**. Here are some sample progressions to practice improvising over in the Ionian mode.



### 1. D Dorian



### 2. C Dorian



### 3. A Dorian



### 4. G, C, D, or F Dorian



### 5. C, E<sup>b</sup>, F or B<sup>b</sup> Dorian



# MELODIC PATTERNS

For Practice


## F Dorian



First musical pattern in F Dorian, 4/4 time. The notation shows a treble clef with two flats (Bb, Eb) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, primarily moving upwards. Below the staff is a fretboard diagram with three lines labeled T, A, and B. The fret numbers are: T (1 3 4 6 3 4 6 3 4 6 3 5 6 3 5 6), A (3 5 6 3 5 6 3 5 6 3 5 6 3 5 6 3), and B (3 5 6 3 5 6 3 5 6 3 5 6 3 5 6 3).



Second musical pattern in F Dorian, 4/4 time. The notation shows a treble clef with two flats (Bb, Eb) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, primarily moving upwards. Below the staff is a fretboard diagram with three lines labeled T, A, and B. The fret numbers are: T (5 6 3 5 6 3 5 3 4 5 3 4 6 3 4 6 3 4 6 3 4 6 8), A (3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 8), and B (3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 8).



Third musical pattern in F Dorian, 4/4 time. The notation shows a treble clef with two flats (Bb, Eb) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, primarily moving upwards. Below the staff is a fretboard diagram with three lines labeled T, A, and B. The fret numbers are: T (4 6 8 10 6 8 10 11 8 10 11 13 (13) 8 10 11 13 6 8 10 11 4 6 8 10 3 4 6 8), A (3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 8), and B (3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 3 4 6 8).



Fourth musical pattern in F Dorian, 4/4 time. The notation shows a treble clef with two flats (Bb, Eb) and a 4/4 time signature. The melody consists of eighth and sixteenth notes, primarily moving upwards. Below the staff is a fretboard diagram with three lines labeled T, A, and B. The fret numbers are: T (6 3 4 6 4 6 3 4 3 4 6 3 5 3 4 6 3 5 3 4 6 3), A (3 5 3 4 6 3 5 3 5 3 5 6 3 5 3 5 6 3), and B (3 5 3 4 6 3 5 3 5 6 3 5 6 3 5 6 3).

## (F Dorian Continued)



T  
 A  
 B 6 3 5 6 5 6 3 5 6 3 6 3 5 6 4 6 3 5 3 4 6 3 1 3 4 6 1

## D Dorian



T  
 A  
 B 5 7 8 7 8 5 5 7 5 7 9 7 9 9 5 5 7 5 7 7 5 6 5 6 8 6 8 5 5 7 5 7 8 7 8 10 (10) (10)



T  
 A  
 B 7 8 10 5 7 8 8 5 7 6 8 5 6 8 5 6 5 5 7 7 9 5 7 7 9 5 7 9 5 7 8 5 7 8 5 7 5



# The **P**HRYGIAN Mode

## In Every Key on Single Strings

The Phrygian mode is a minor-type scale that is built upon the third degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys, arranged in a cycle of fourths.



### C Phrygian

T

A

B 3 4 6 8 10 11 13 15


### G<sup>#</sup> / A<sup>b</sup> Phrygian

[illegible]

### B Phrygian

### F Phrygian

### C<sup>♯</sup> / D<sup>♭</sup> Phrygian


  
 T  
 A  
 B 4 5 7 9 11 12 14 16

## E Phrygian

The first staff of music shows a treble clef and a series of eighth notes ascending from G4 to G5. The notes are: G4, A4, B4, C5, D5, E5, F5, G5.

### B<sup>b</sup> Phrygian

[illegible]

### F<sup>#</sup> / G<sup>b</sup> Phrygian

## A Phrygian

[illegible]

### E<sup>b</sup> Phrygian

[illegible]

### D Phrygian

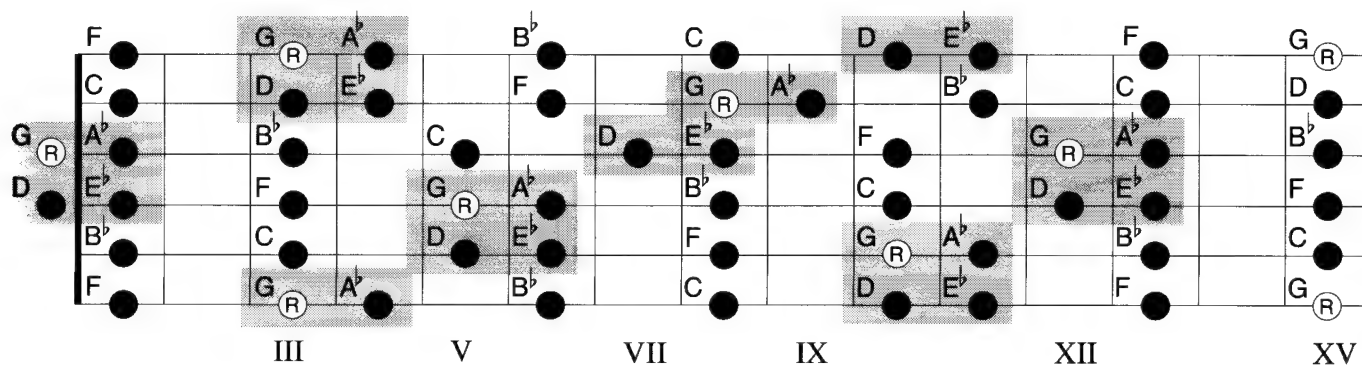
A musical staff showing the scale of A major. The notes are A, B, C, D, E, F#, G, A, written in treble clef.

## G Phrygian

## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Phrygian mode is 1/2 - 1 - 1 - 1 - 1/2 - 1 - 1. The half steps occur between steps one and two, and five and six. Here is how the G Phrygian Mode looks along each string. Study the Phrygian mode on all strings.



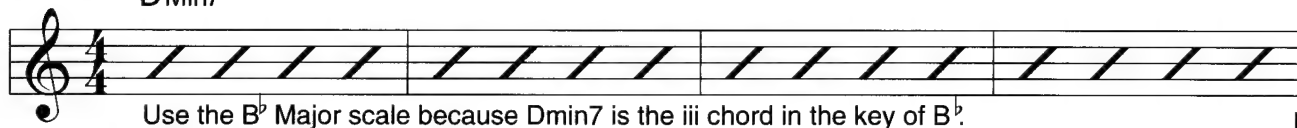
PHRYGIAN

## Thinking in a Parent Key

## PERSPECTIVE #2

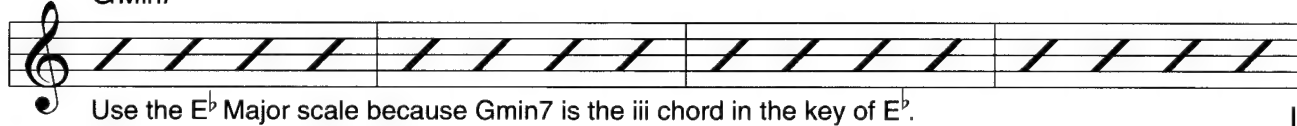
Minor chords function as ii, iii or vi chords in major keys. The Phrygian mode corresponds to the iii chord. If you desired Phrygian sounds against a Bmin7 chord you would ask yourself, "in what key is Bmin7 the iii chord?" The answer would be the key of G major.

DMin7



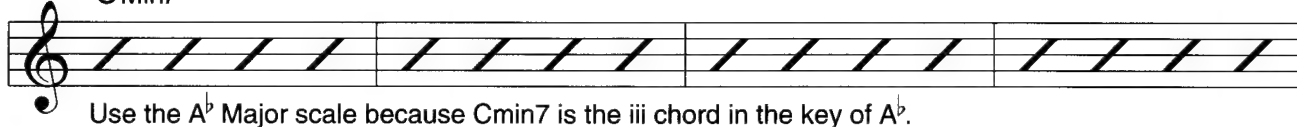
Use the B<sup>b</sup> Major scale because Dmin7 is the iii chord in the key of B<sup>b</sup>.

GMin7



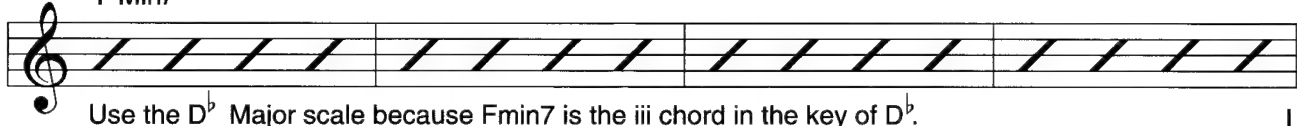
Use the E<sup>b</sup> Major scale because Gmin7 is the iii chord in the key of E<sup>b</sup>.

CMin7



Use the A<sup>b</sup> Major scale because Cmin7 is the iii chord in the key of A<sup>b</sup>.

FMin7



Use the D<sup>b</sup> Major scale because Fmin7 is the iii chord in the key of D<sup>b</sup>.

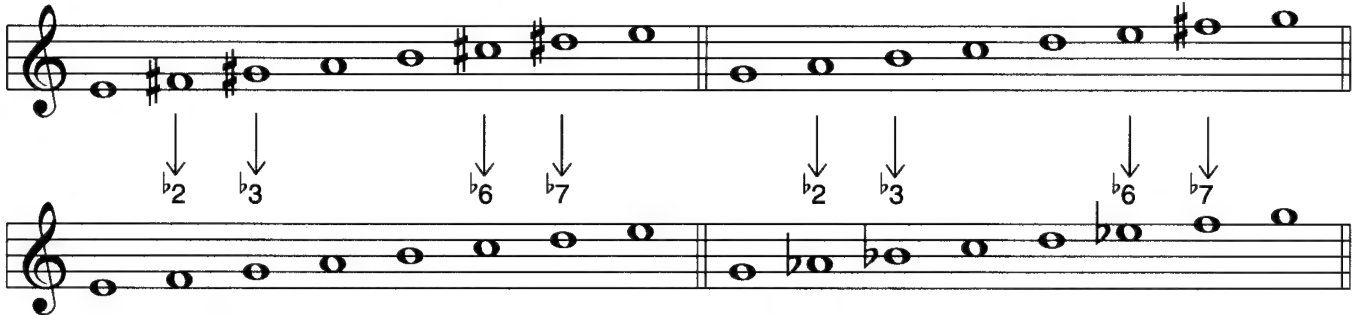
## PERSPECTIVE #3

### Altering a scale

The Phrygian mode is produced by flattening the second, third, sixth and seventh degrees of the major scale. Another, possibly simpler way would be to flat the second degree of the natural minor scale.

E Major

G Major



E Phrygian

G Phrygian

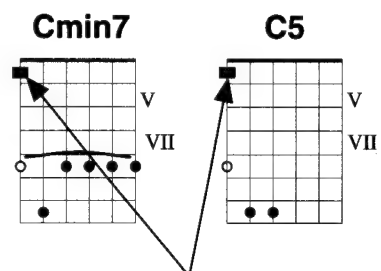
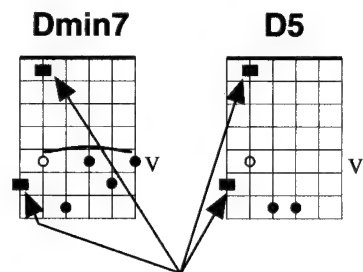
## PERSPECTIVE #4

### In Relation to a Chord's Root

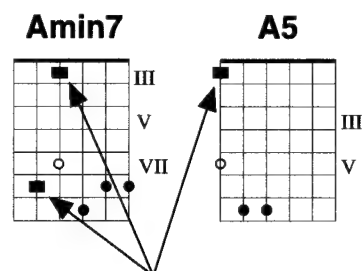
You can locate the Phrygian mode by thinking of the major key signature that lies a major third below the root of a minor chord. If you wanted to use D Phrygian against a Dmin7 chord, you would "think" in the key of B<sup>b</sup> Major because B<sup>b</sup> lies a major third below the root of the Dmin7 chord.

- = root
- = first note of the related major scale

If you were soloing over these chords,  
the Phrygian mode could be thought of as the major scale that begins on this note (B<sup>b</sup>).



If you were improvising against either of these chords,  
the Phrygian mode could be thought of as the major scale that begins on this note (A<sup>b</sup>).



If you were improvising against either of these chords, the  
Phrygian mode could be thought of as the major scale that begins on this note (F).



## Adjusting Key Signatures

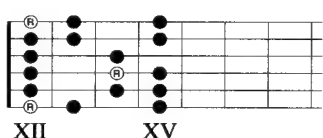
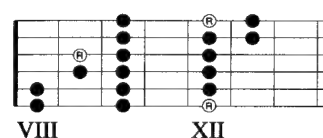
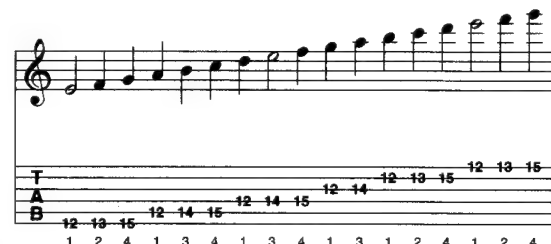
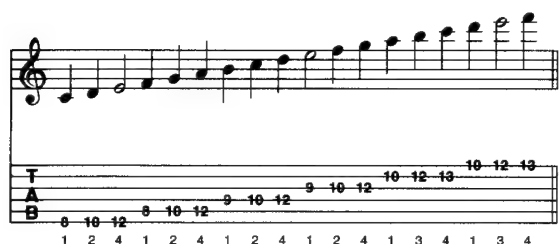
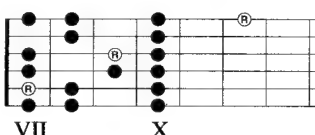
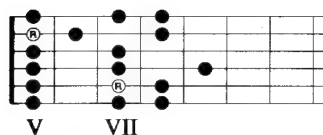
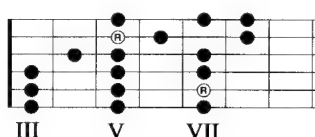
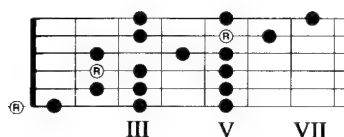
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Phrygian mode by subtracting a sharp or adding a flat to a minor key signature based on the root of the chord. What key corresponds to C<sup>#</sup> Phrygian? The chord is C<sup>#</sup>min7. The key of C<sup>#</sup> Minor has four sharps. By subtracting a sharp, you are now in the key of A Major. Playing in A Major puts you in C<sup>#</sup> Phrygian. What key corresponds to B<sup>b</sup> Phrygian? Perhaps the chord is B<sup>b</sup>min7. The key of B<sup>b</sup> Minor has five flats. By adding a flat, you are now in G<sup>b</sup> Major. Playing in G<sup>b</sup> Major puts you in B<sup>b</sup> Phrygian.

## The Mode in Six Closed Positions

## FINGERINGS

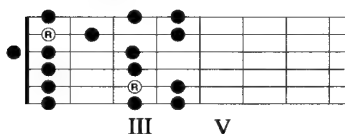
Here are six fingerings for the Phrygian mode in the key of E. Practice the mode in every key!



# OPEN POSITION FINGERINGS

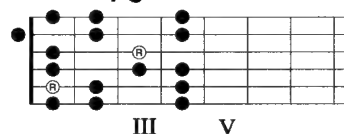
*In Every Key*

## C Phrygian

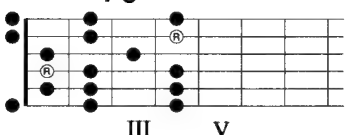


There are no open strings in an F Phrygian Mode.

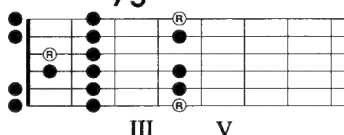
## B<sup>b</sup> Phrygian



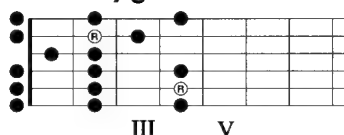
## E<sup>b</sup> Phrygian



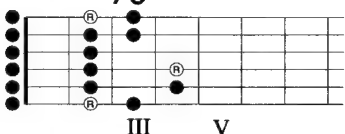
## A<sup>b</sup> Phrygian



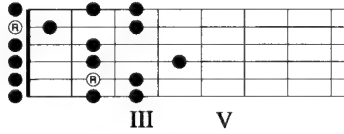
## D<sup>b</sup> Phrygian



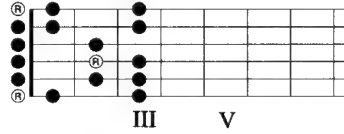
## G<sup>b</sup> Phrygian



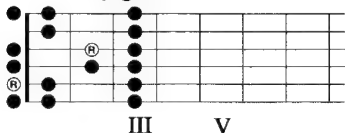
## B Phrygian



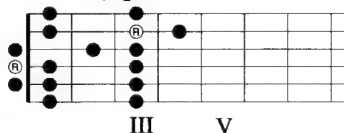
## E Phrygian



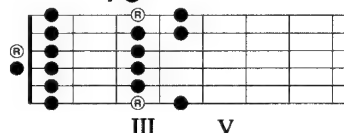
## A Phrygian



## D Phrygian



## G Phrygian

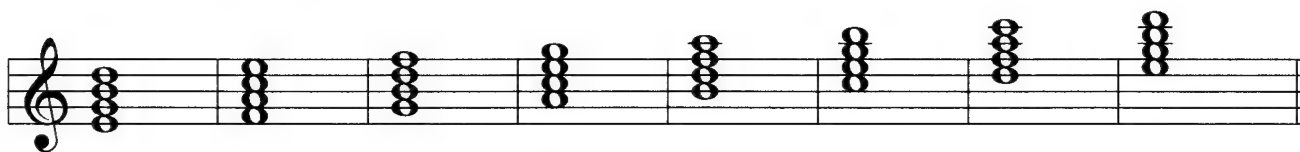


# HARMONIZING THE MODE

*Chord Voicings*

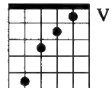
These are the chords constructed from the E Phrygian Mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.

E<sup>min</sup>7    F<sup>Maj</sup>7    G7    A<sup>min</sup>7    B<sup>min</sup>7<sup>b</sup>5    C<sup>Maj</sup>7    D<sup>min</sup>7    E<sup>min</sup>7

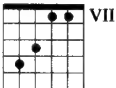


Here are two possibilities for voicing the harmonies for this mode. The first is for F<sup>#</sup> Phrygian and the second is for B<sup>b</sup> Phrygian. Read through them from left to right.

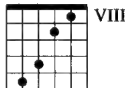
## F<sup>#</sup> min7



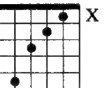
## G Maj7



## A7



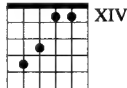
## B min7



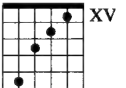
## C<sup>#</sup> min7<sup>b</sup>5



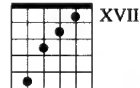
## D Maj7



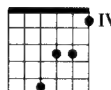
## E min7



## F<sup>#</sup> min7



## B<sup>b</sup> min7



## C<sup>b</sup> Maj7



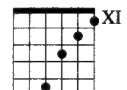
## D<sup>b</sup> 7



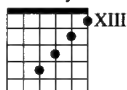
## E<sup>b</sup> min7



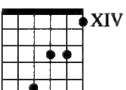
## F min7<sup>b</sup>5



## G<sup>b</sup> Maj7



## A<sup>b</sup> min7



## B<sup>b</sup> min7



# Improvisation

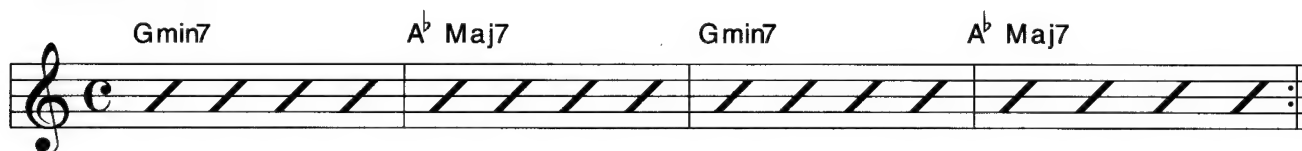
## USING THE MODE

The Phrygian Mode works well over the following: 1) any of the chords in the harmonized Phrygian mode; 2) starting on the root of **min7 chords** in vamp situations or progressions that modulate to temporary minor key centers; 3) in minor progressions **where the II chord is a maj7 chord**; and 4) starting on the root of **min7<sup>b</sup>9** chords.

### 1. D Phrygian



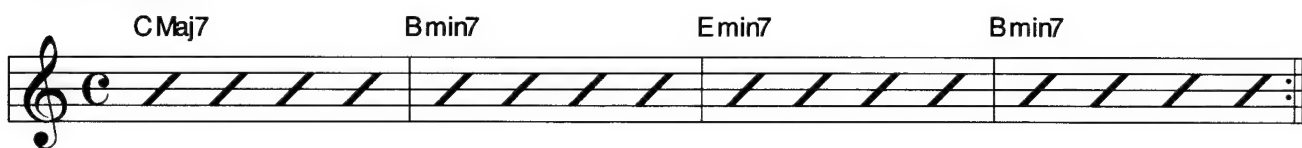
### 2. G Phrygian



### 3. E Phrygian



### 4. B Phrygian



### 5. D Phrygian



### For Practice

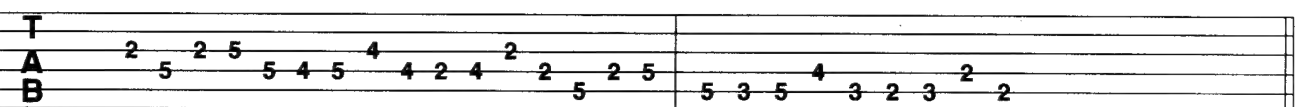
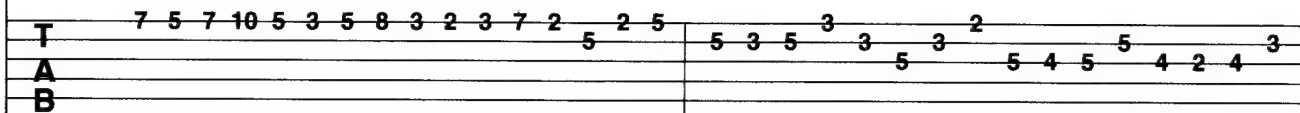
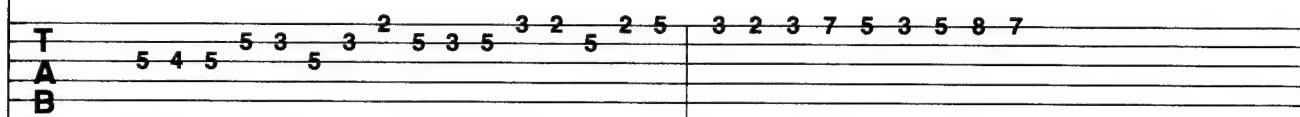
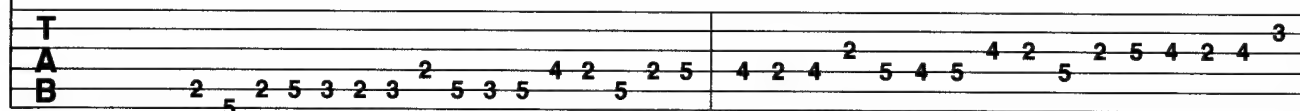
[illegible]

The musical notation for the 'T' part is as follows:

12	15	10	13	8	12	7	10	10	8	8	7	10	10	9	8
----	----	----	----	---	----	---	----	----	---	---	---	----	----	---	---

[illegible]

## B Phrygian



The

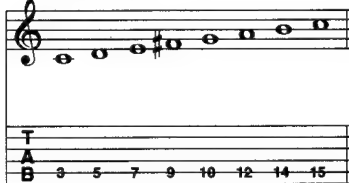
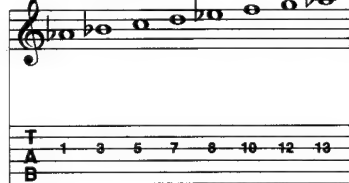
# LYDIAN

Mode

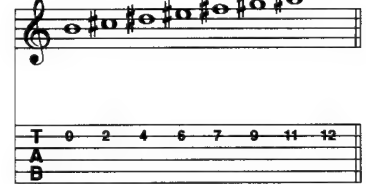
**In Every Key  
on Single Strings**

The Lydian mode is a major-type scale that is built upon the fourth degree of any major scale and shares the same key signature. Here is the mode in all the keys, arranged in a cycle of fourths.

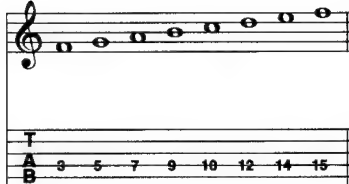
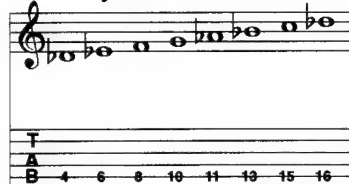
C Lydian

A<sup>b</sup> Lydian

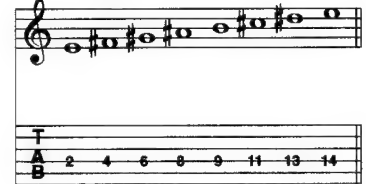
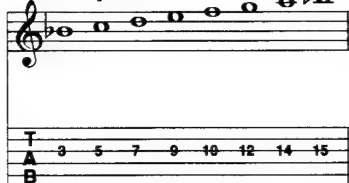
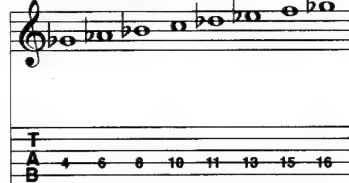
B Lydian



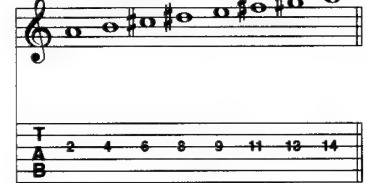
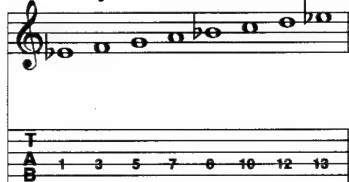
F Lydian

D<sup>b</sup> Lydian

E Lydian

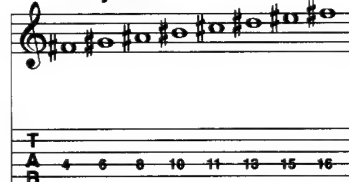
B<sup>b</sup> LydianG<sup>b</sup> Lydian

A Lydian

E<sup>b</sup> Lydian

G<sup>b</sup> and F<sup>♯</sup> are enharmonically equivalent. The notes sound the same but are named differently.

D Lydian

F<sup>♯</sup> Lydian

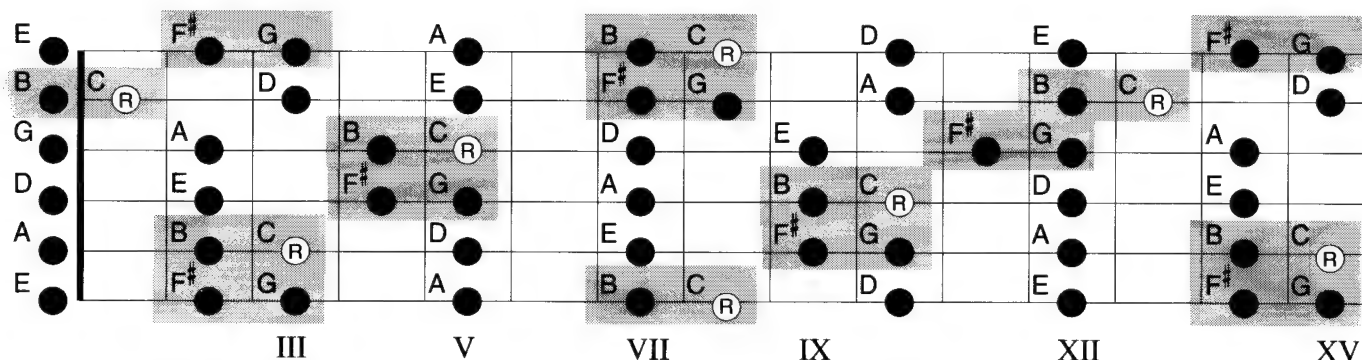
G Lydian



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Lydian mode is 1 - 1 - 1 - 1/2 - 1 - 1 - 1/2. The half steps are found between steps four and five, and seven and eight. Here is how the C Lydian Mode looks along each string. You should practice playing all twelve Lydian modes on each string.

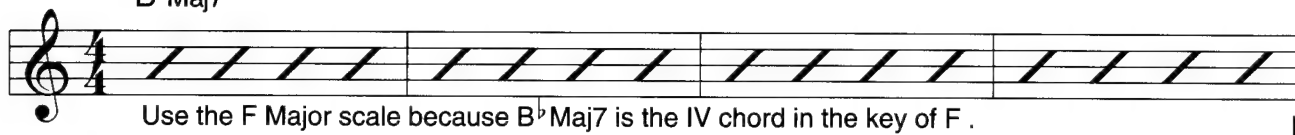


## Thinking in a Parent Key

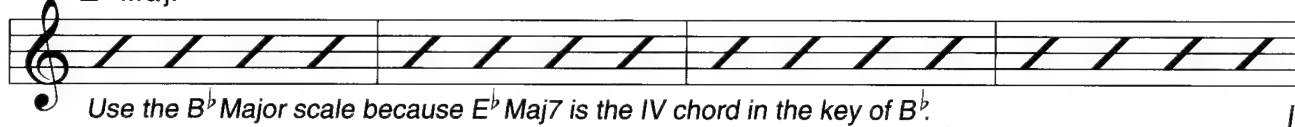
## PERSPECTIVE #2

Major chords function as I or IV chords in major keys. If you know what the IV chords are in every key this approach works quite well. If the chord is a DMaj7 and you want to use Lydian sounds, ask yourself "in what key is DMaj7 the IV chord?" Answer: A Major.

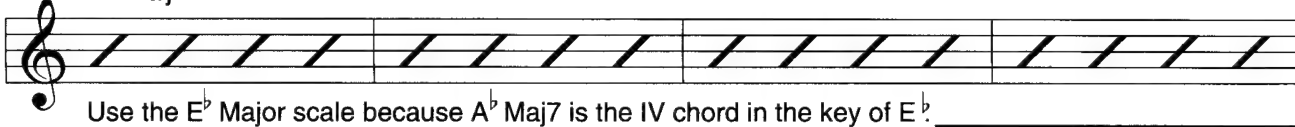
B<sup>b</sup> Maj7



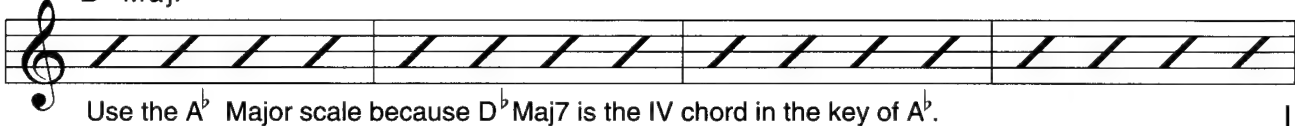
E<sup>b</sup> Maj7



A<sup>b</sup> Maj7



D<sup>b</sup> Maj7



## PERSPECTIVE #3

### Altering a Scale

The Lydian mode is produced by raising the fourth degree of any major scale.

The diagram shows two musical staves. The top staff contains the B<sup>b</sup> Major scale (B<sup>b</sup>, C, D, E, F, G, A, B<sup>b</sup>) and the G Major scale (G, A, B, C, D, E, F<sup>#</sup>, G). The bottom staff shows the B<sup>b</sup> Lydian mode (B<sup>b</sup>, C, D, E<sup>#</sup>, F, G, A, B<sup>b</sup>) and the G Lydian mode (G, A, B, C<sup>#</sup>, D, E, F<sup>#</sup>, G). Arrows labeled '#4' point to the fourth degree of each scale, indicating the note that is raised to create the Lydian mode.

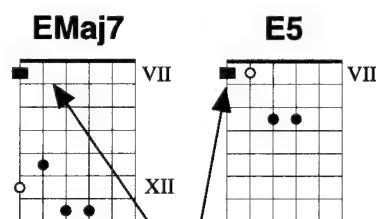
## PERSPECTIVE #4

### In Relation to a Chord's Root

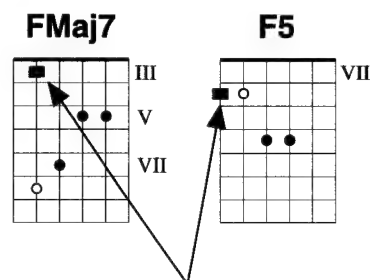
You can locate the Lydian mode by thinking of the major key signature that lies a perfect fourth below a major chord's root. If you wanted to use E Lydian over an EMaj7 chord you would want to think in the key of B Major because B lies a perfect fourth below the root of the EMaj7 chord.

- = root
- = first note of the related major scale

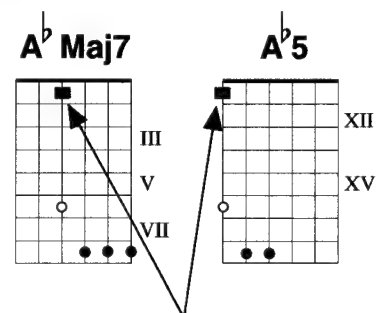
Suppose you were improvising against these chords, the Lydian mode could be thought of as the major scale that begins on this note (B).



If you were improvising against either of these chords, the Lydian mode could be thought of as the major scale that begins on this note (C).



If you were improvising against either of these chords, the Lydian mode could be thought of as the major scale that begins on this note (E<sup>b</sup>).





## Adjusting Key Signatures

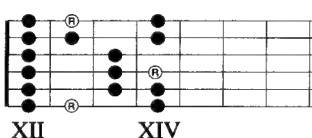
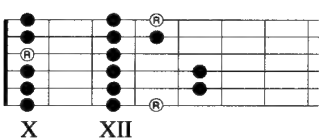
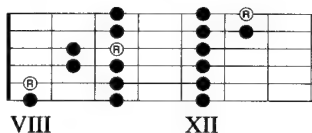
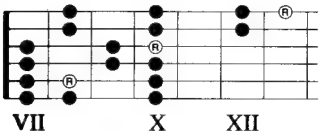
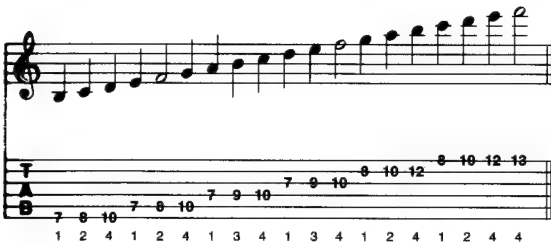
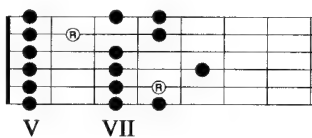
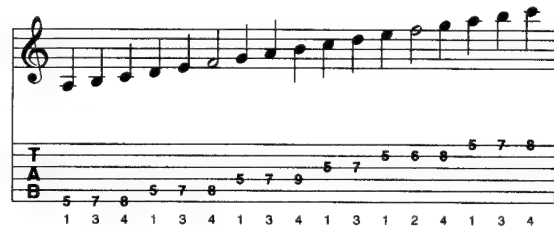
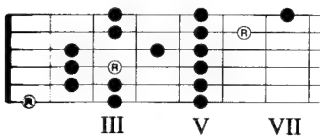
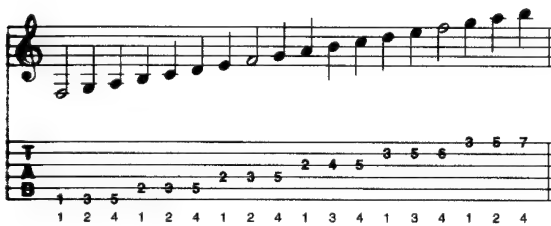
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Lydian mode by dropping a flat or adding a sharp to the major key signature based on the root of the chord. If you are trying to figure out what key signature corresponds to D Lydian you would think the following: "the chord is DMaj7. The key of D Major has two sharps. By adding a sharp I am now in the key of A Major. Playing in the key of A Major puts me in D Lydian." What key signature corresponds to B<sup>b</sup> Lydian? The chord is B<sup>b</sup>Maj7. The key of B<sup>b</sup> has two flats. By dropping a flat you are now in the key of F Major. Playing in the key of F puts you in B<sup>b</sup> Lydian. Practice this kind of thinking in all keys.

## The Mode in Six Closed Positions

## FINGERINGS

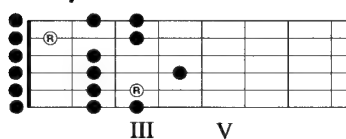
Here are six fingerings for the Lydian mode in the key of F. Practice the mode in every key!



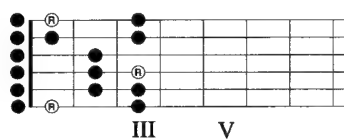
# OPEN POSITION FINGERINGS

*In Every Key*

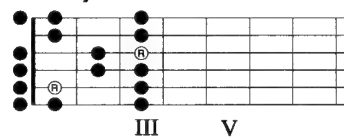
C Lydian



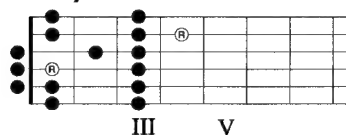
F Lydian



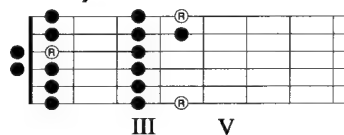
B<sup>b</sup> Lydian



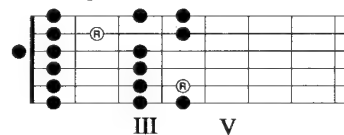
E<sup>b</sup> Lydian



A<sup>b</sup> Lydian

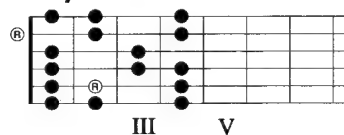


D<sup>b</sup> Lydian

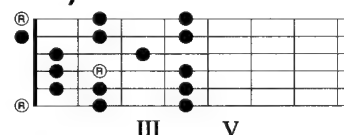


There are no open strings in an G<sup>b</sup> Lydian scale.

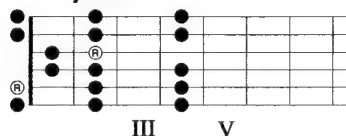
B Lydian



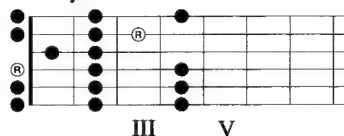
E Lydian



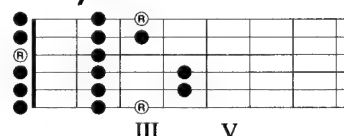
A Lydian



D Lydian



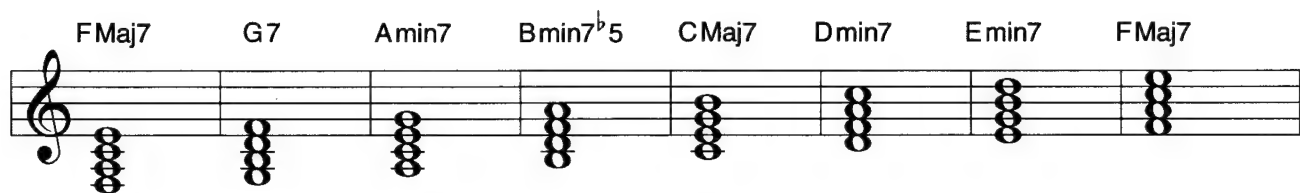
G Lydian



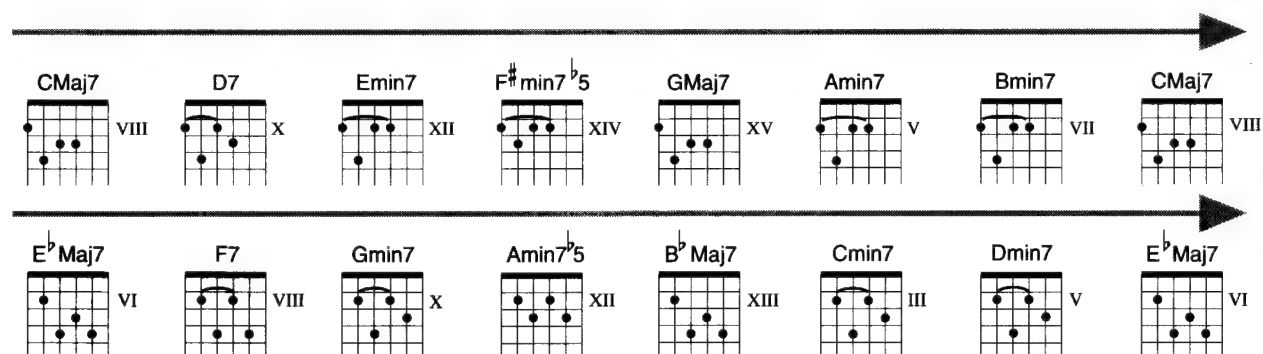
# HARMONIZING THE MODE

*Chord Voicings*

These are the chords constructed from the F Lydian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for C Lydian and the second is for E<sup>b</sup> Lydian. Read through them from left to right.



## Improvisation

## USING THE MODE

The Lydian mode works well over the following harmonies: 1) any of the chords in the harmonized Lydian mode; 2) starting on the root of **Major**, **Maj6**, **Maj7**, **Maj9**, **Maj13**, **Maj6/9** and **Maj7/6** chords; and, 3) starting on the root of **Maj7#11**, **Maj9#11** and **Maj7b5** chords.

### 1. B<sup>b</sup> Lydian



### 2. F Lydian



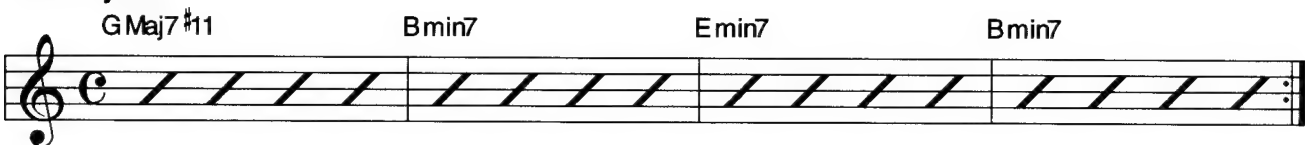
### 3. D Lydian



### 4. C Lydian, then E<sup>b</sup> Lydian



### 5. G Lydian





## G Lydian

T

A

B

3 5 3 5 2 5 2 4 2 4 5 4 5 2 4 2 4 2 3 2 3 5 3

8va

T

A

B

5 2 5 2 3 2 3 5 3 5 7 5 7 9 7 9 10 9 10 12 10 12 14 12 14 15 14 15 17 15 15

8va

T

A

B

15 17 15 14 15 14 12 14 12 10 12 10 9 10 9 7 9 7 5 7 5 3 5 3 2 3 2 5 2 5 3 5 3 2 3 2

T

A

B

4 2 4 2 4 2 5 2 5 4 5 4 2 4 2 5 2 5 4 5 4 2 4 2 5 2 5 3 5 3 3



# The MIXOLYDIAN Mode

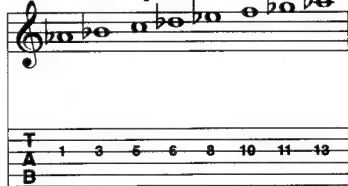
**In Every Key  
on Single Strings**

The Mixolydian mode is a dominant-type scale that is built upon the fifth degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys, arranged in the cycle of fourths.

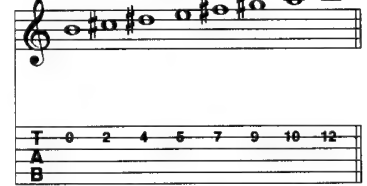
**C Mixolydian**



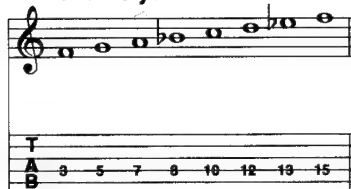
**A<sup>b</sup> Mixolydian**



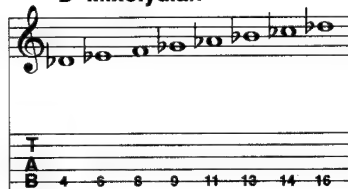
**B Mixolydian**



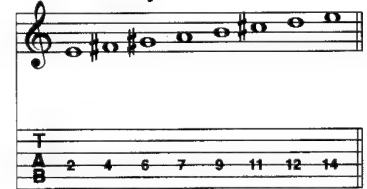
**F Mixolydian**



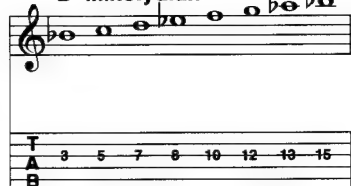
**D<sup>b</sup> Mixolydian**



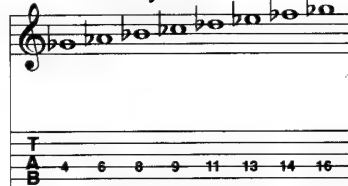
**E Mixolydian**



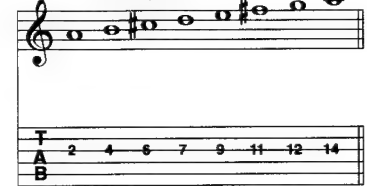
**B<sup>b</sup> Mixolydian**



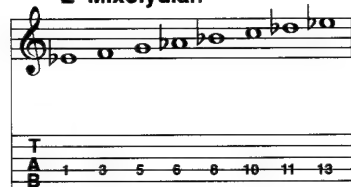
**G<sup>b</sup> Mixolydian**



**A Mixolydian**

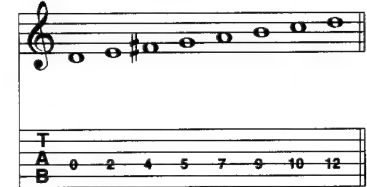


**E<sup>b</sup> Mixolydian**

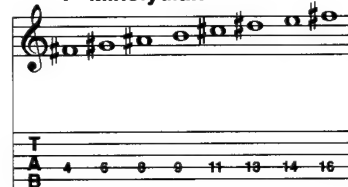


G<sup>b</sup> and F<sup>#</sup> are enharmonically equivalent. The notes sound the same but are named differently.

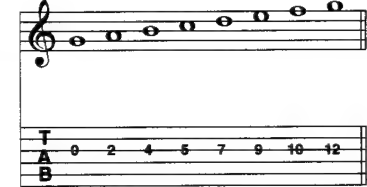
**D Mixolydian**



**F<sup>#</sup> Mixolydian**



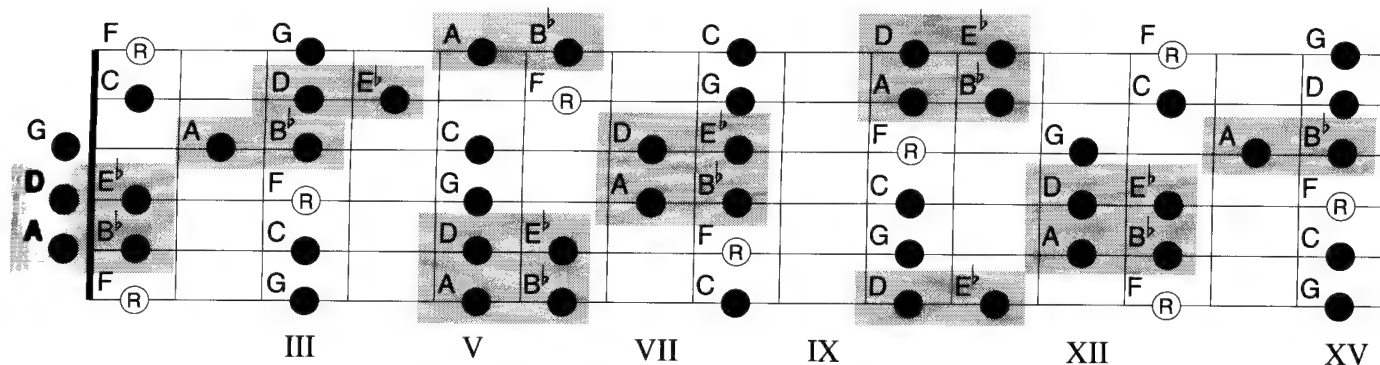
**G Mixolydian**



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Mixolydian mode is 1 - 1 - 1/2 - 1 - 1 - 1/2 - 1. The half steps occur between steps three and four, and six and seven. The F Mixolydian Mode is shown below along the six individual strings. You should practice playing all twelve Mixolydian modes on each string.

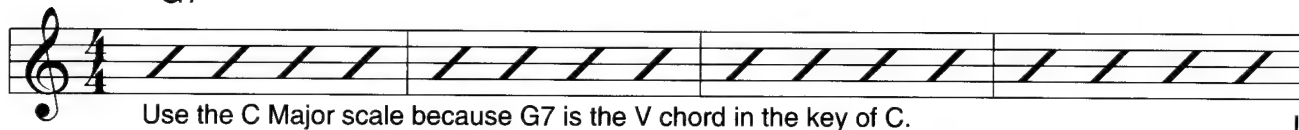


## Thinking in a Parent Key

## PERSPECTIVE #2

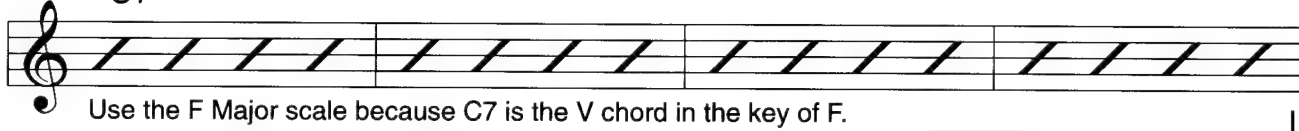
Dominant chords function as V chords in major keys. You must know what the V chords are in every key to use this approach. If the chord you are improvising on is G7 and you want to use the Mixolydian mode, you would use the C major scale because G7 is the V chord in the key of C.

G7



Use the C Major scale because G7 is the V chord in the key of C.

C7



Use the F Major scale because C7 is the V chord in the key of F.

F7



Use the Bb Major scale because F7 is the V chord in the key of Bb.

Bb7



Use the Eb Major scale because Bb7 is the V chord in the key of Eb.

## PERSPECTIVE #3

### Altering a Scale

The Mixolydian mode is produced by lowering the seventh degree of any major scale.

**B<sup>b</sup> Major** **F Major**

**B<sup>b</sup> Mixolydian** **F Mixolydian**

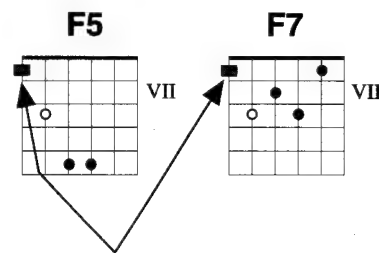
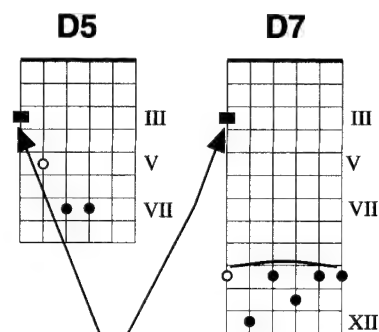
## PERSPECTIVE #4

### In Relation to a Chord's Root

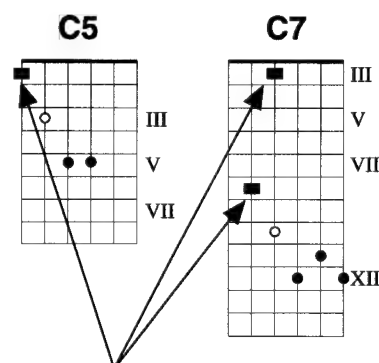
You locate the Mixolydian mode by thinking of the major key signature that lies a perfect fifth below a dominant chord's root. If you wanted to use A Mixolydian against an A7 chord, you would think in the key of D because D lies a perfect fifth below the root of the A7 chord.

- 
- = root
  - = first note of the related major scale
- 

Suppose you were improvising against these chords, the Mixolydian mode could be thought of as the major scale that begins on this note (G).



If you were improvising against either of these chords, the Mixolydian mode could be thought of as the major scale that begins on this note (B<sup>b</sup>).



If you were improvising against either of these chords, the Mixolydian mode could be thought of as the major scale that begins on this note (F).



## Adjusting Key Signatures

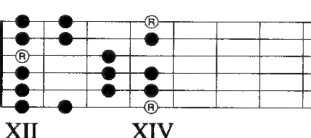
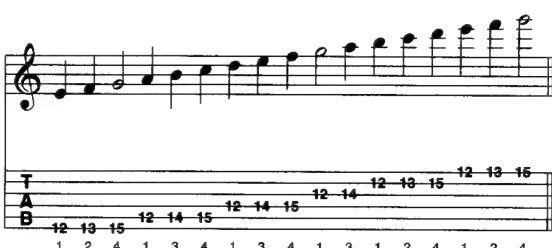
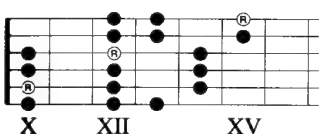
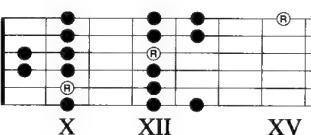
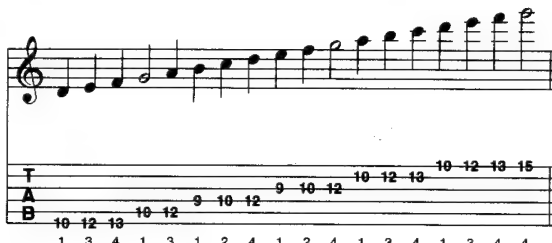
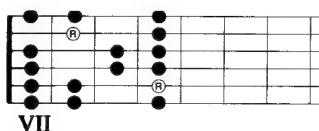
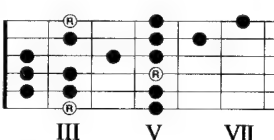
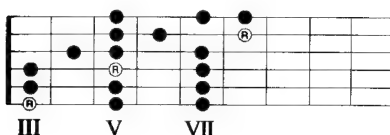
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Mixolydian mode by subtracting a sharp or adding a flat to the major key signature based on the root of the chord. If you wanted to figure out what key signature corresponds to E Mixolydian, you would think the following: "The chord is E7. The key of E Major has four sharps. By subtracting a sharp, I am now in the key of A major. Playing in the key of A Major puts me in E Mixolydian." What key signature corresponds to A<sup>b</sup> Mixolydian? The chord is A<sup>b</sup>7. The key of A<sup>b</sup> has four flats. By adding a flat we are now in the key of D<sup>b</sup> major. Playing in D<sup>b</sup> Major puts us in A<sup>b</sup> Mixolydian.

## The Mode in Six Closed Positions

## FINGERINGS

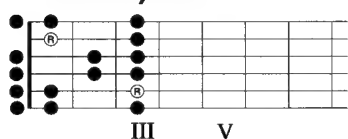
Here are six fingerings for the Mixolydian mode in the key of G. Practice the mode in every key!



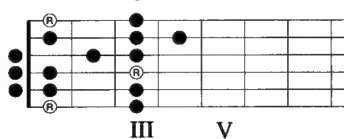
# OPEN POSITION FINGERINGS

*In Every Key*

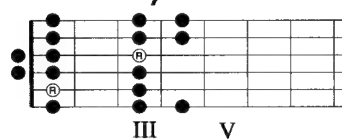
C Mixolydian



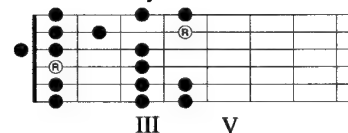
F Mixolydian



B<sup>b</sup> Mixolydian

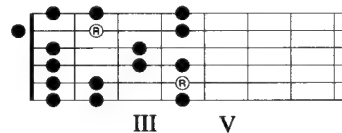


E<sup>b</sup> Mixolydian

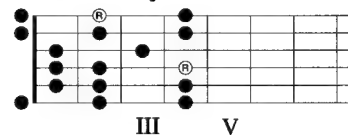


There are no open strings in an A<sup>b</sup> Mixolydian scale.

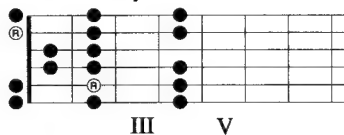
D<sup>b</sup> Mixolydian



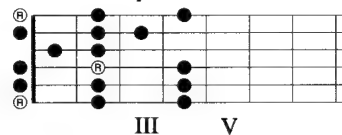
G<sup>b</sup> Mixolydian



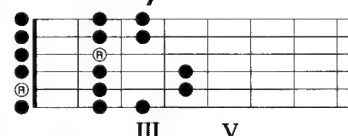
B Mixolydian



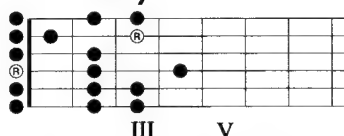
E Mixolydian



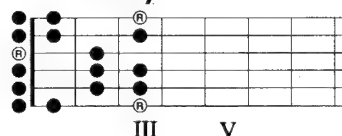
A Mixolydian



D Mixolydian



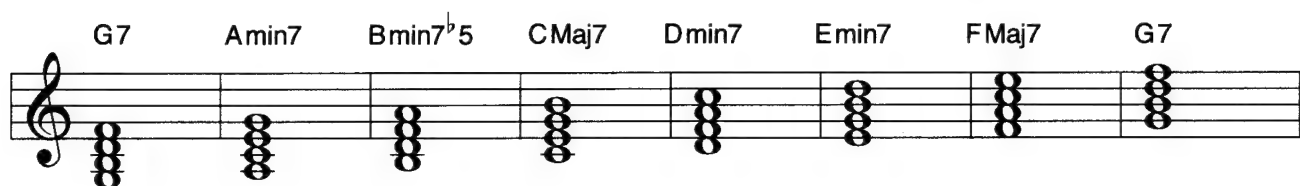
G Mixolydian



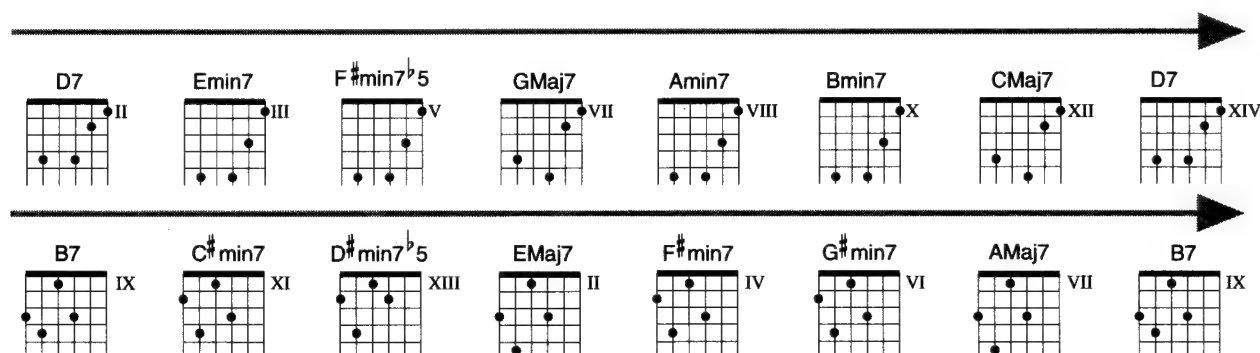
# HARMONIZING THE MODE

*Chord Voicings*

These are the chords constructed from the harmonized Mixolydian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for D Mixolydian and the second is for B Mixolydian. Read through them from left to right.



## Improvisation

## USING THE MODE

The Mixolydian mode works well over the following: 1) any of the chords in the harmonized Mixolydian mode; 2) starting on the root of **dominant 7th, 9th, 11th and 13th chords** where no alterations are present.

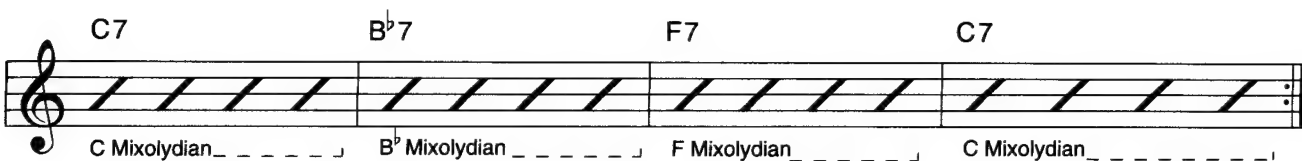
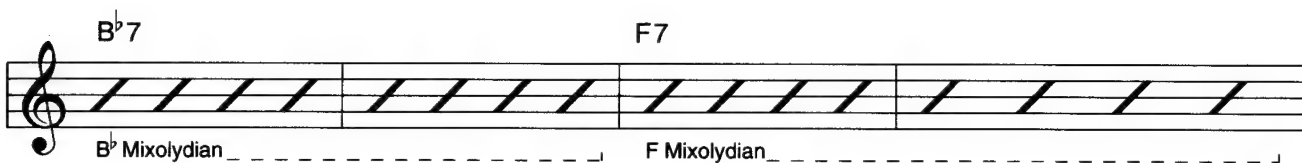
### 1. G Mixolydian



### 2. B<sup>b</sup> Mixolydian



### 3. F Blues



### For Practice

[illegible][illegible][illegible]

The image shows a musical score for a piece titled "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a final double bar line. Below the staff, there are three rows of fingerings labeled T, A, and B. The T row shows fingerings 6, 5, 7, 5, 7, 5, 7, 5, 5, 8, 7. The A row shows fingerings 8, 7, 7, 5, 5, 7, 5, 8, 8, 7. The B row shows fingerings 7, 8, 7, 5, 5, 7, 5, 8, 8, 7, 8.

## F Mixolydian



T  
A  
B

1 3 5 3 3 5 1 5 5 1 3 1 1 3 5 3 3 5 1 5 5 1 3 2 1 3 5 3 5 2 5



T  
A  
B

5 2 3 3 2 3 5 4 3 5 3 6 5 3 4 3 3 4 6 5 4 6 3 6 6



T  
A  
B

6 3 5 8 4 6 3 6 3 4 6 5 5 3 4 3 3 5 3 6 2 3 5 4 2 3 3 2 5



T  
A  
B

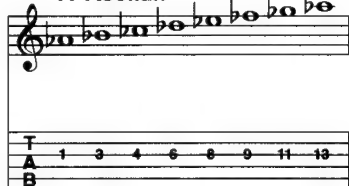
1 3 5 3 5 1 3 2 3 5 1 5 1 3 5 3 5 1 3 1 3 5 1 5 1

# The AEOLIAN Mode

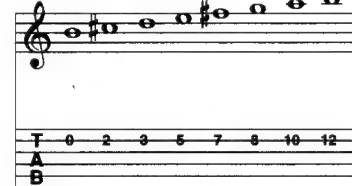
**In Every Key  
on Single Strings**

The Aeolian mode is a minor-type scale that is built upon the sixth degree of any major scale and therefore shares the same key signature. It is also known as the natural or pure minor scale. Here is the mode in all the keys, arranged in a cycle of fourths.

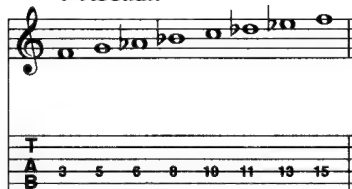
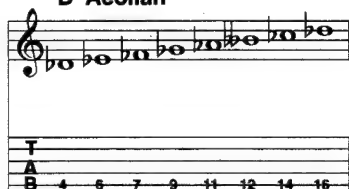
C Aeolian

A<sup>b</sup> Aeolian

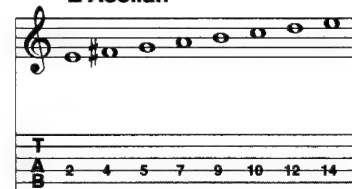
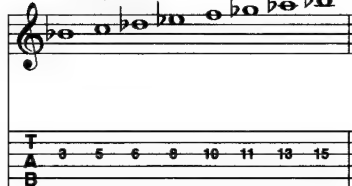
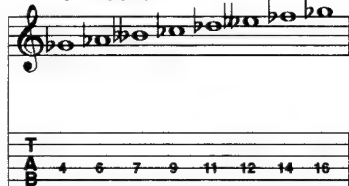
B Aeolian



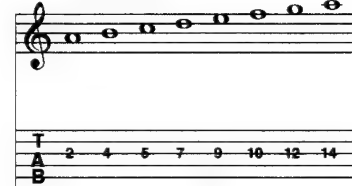
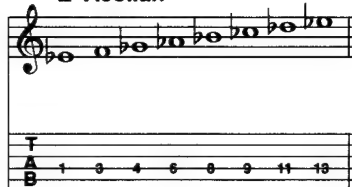
F Aeolian

D<sup>b</sup> Aeolian

E Aeolian

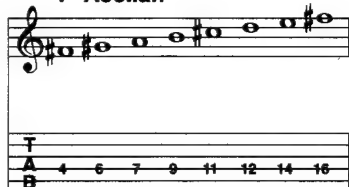
B<sup>b</sup> AeolianG<sup>b</sup> Aeolian

A Aeolian

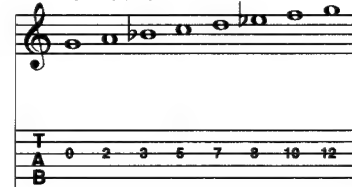
E<sup>b</sup> Aeolian

G<sup>b</sup> and F<sup>♯</sup> are enharmonically equivalent. The notes sound the same but are named differently.

D Aeolian

F<sup>♯</sup> Aeolian

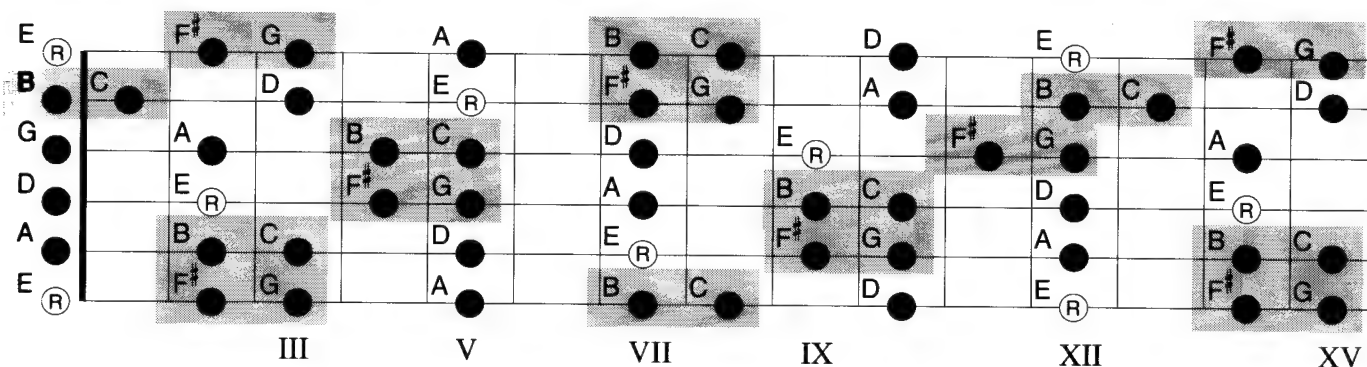
G Aeolian



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Aeolian mode is 1-1/2-1-1-1/2-1-1. The half steps occur between steps two and three, and five and six. The E Aeolian mode is shown below on all strings. Practice improvising in all keys using the Aeolian mode up and down each string.

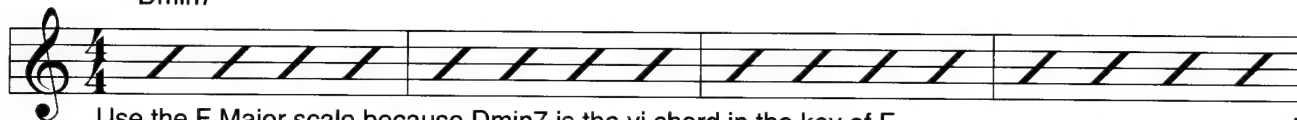


## Thinking in a Parent Key

## PERSPECTIVE #2

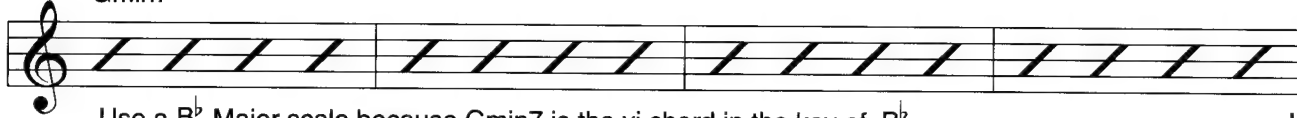
Minor chords function as ii, iii or vi chords in major keys. The Aeolian mode corresponds to vi chords. If you were improvising against a Gmin chord and you wanted to hear Aeolian sounds, you would ask yourself, "in what key is Gmin the vi chord?" The answer, of course, is B<sup>b</sup> major.

Dmin7



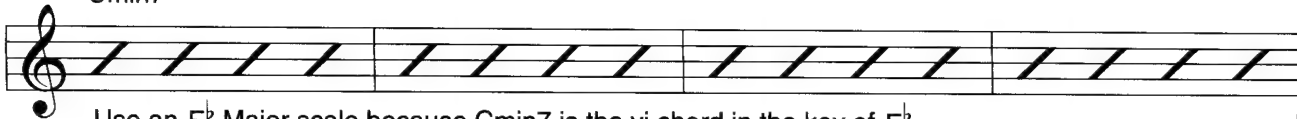
Use the F Major scale because Dmin7 is the vi chord in the key of F. \_\_\_\_\_

Gmin7



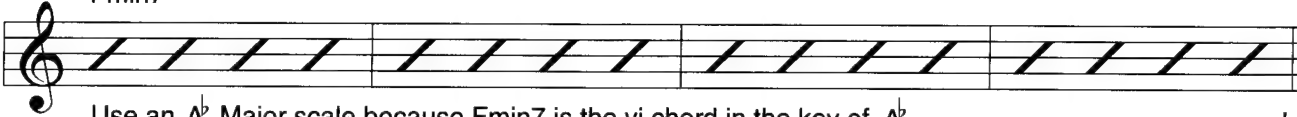
Use a B<sup>b</sup> Major scale because Gmin7 is the vi chord in the key of B<sup>b</sup>. \_\_\_\_\_

Cmin7



Use an E<sup>b</sup> Major scale because Cmin7 is the vi chord in the key of E<sup>b</sup>. \_\_\_\_\_

Fmin7



Use an A<sup>b</sup> Major scale because Fmin7 is the vi chord in the key of A<sup>b</sup>. \_\_\_\_\_





## Adjusting Key Signatures

## PERSPECTIVE #5

The Aeolian mode corresponds exactly to the minor key signatures so no adjustments are necessary. The key signature for C Aeolian is the same as the key signature for the key of C Minor. D Aeolian's key signature is the same as the key of D Minor, etc

## The Mode in Six Closed Positions

# FINGERINGS

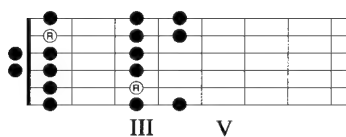
Here are six fingerings for the Aeolian mode in the key of A. Practice the mode in every key!

[illegible][illegible]

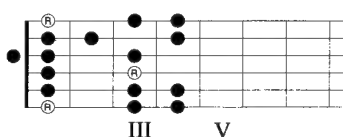
# OPEN POSITION FINGERINGS

*In Every Key*

C Aeolian

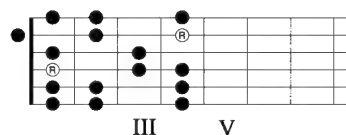


F Aeolian

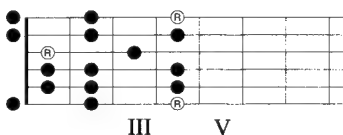


There are no open strings in a B<sup>b</sup> Aeolian scale.

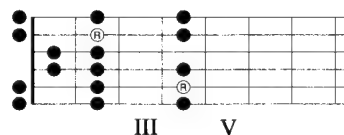
E<sup>b</sup> Aeolian



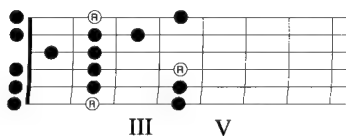
A<sup>b</sup> Aeolian



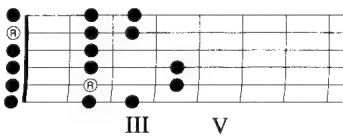
D<sup>b</sup> Aeolian



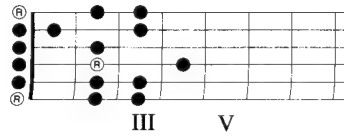
G<sup>b</sup> Aeolian



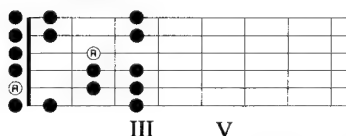
B Aeolian



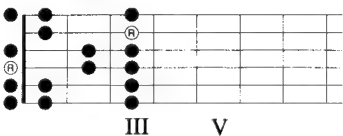
E Aeolian



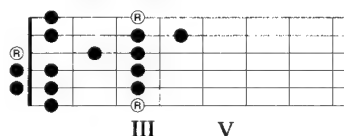
A Aeolian



D Aeolian



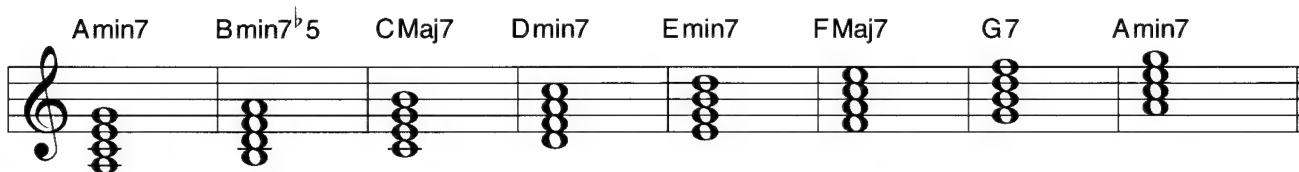
G Aeolian



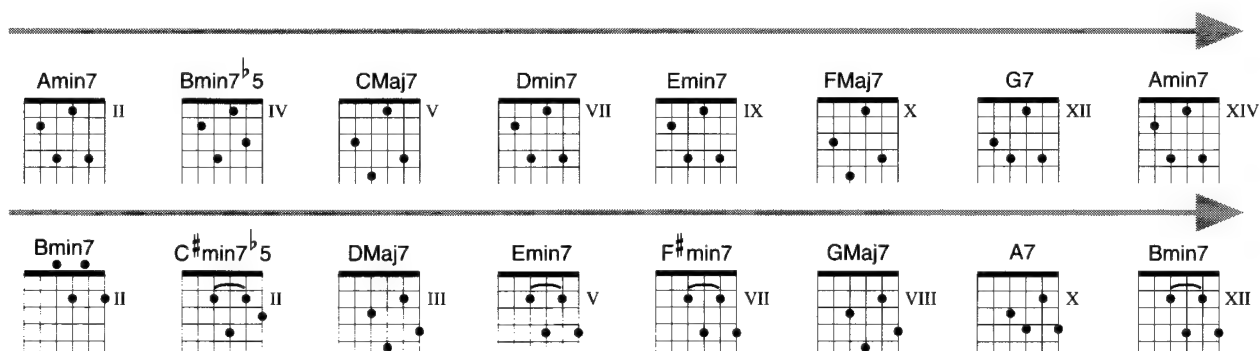
# HARMONIZING THE MODE

*Chord Voicings*

These are the chords constructed from the harmonized Aeolian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for A Aeolian and the second is for B Aeolian. Read through them from left to right.



# Improvisation

## USING THE MODE

The Aeolian mode works well over the following: 1) any of the chords in the harmonized Aeolian mode; 2) starting at the root of **minor triads**, **min6**, **min7**, **min9**, **min11**, **min13**, **minadd9**, and **min7add11** chords; 3) in minor chord progressions where the ii chord is a **min7<sup>b</sup>5** (half-diminished) chord.

### 1. A Aeolian



### 2. C Aeolian, then G Aeolian



### 3. D Aeolian



### 5. F Aeolian



# MELODIC PATTERNS

For Practice

C Aeolian

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B

## D Aeolian

12/8

T

A

B

10 10 10 12 12 8 8 10 10 7 7 7 8 9 8 10 10 7 8 7

T

A

B

9 10 9 10 11 10 8 8 8 10 10 11 12 11 13 13 10

T

A

B

15 15 13 13 11 12 11 10 10 8 8 8 10 11 10 9 10 9 7 8 7

T

A

B

10 10 10 8 9 8 7 7 10 10 8 8 8 7 7 10 10 10 (10)



The

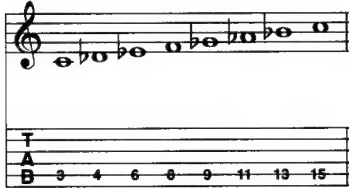
# LOCRIAN

Mode

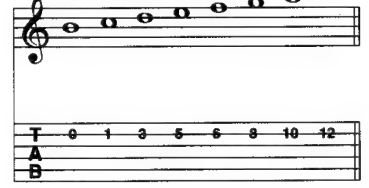
**In Every Key  
on Single Strings**

The Locrian mode is a half-diminished scale that is built upon the seventh degree of any major scale and therefore shares the same key signature. Here is the mode in all the keys, arranged in a cycle of fourths.

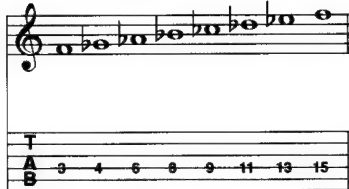
C Locrian

G<sup>♯</sup>/A<sup>♭</sup> Locrian

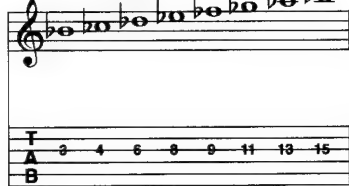
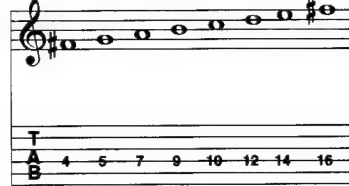
B Locrian



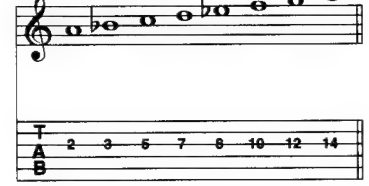
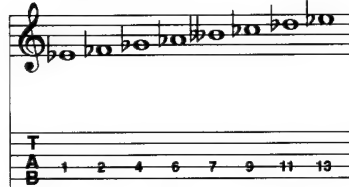
F Locrian

C<sup>♯</sup>/D<sup>♭</sup> Locrian

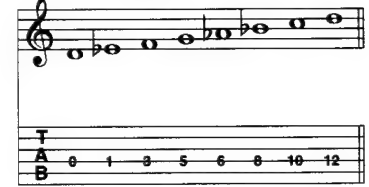
E Locrian

B<sup>♭</sup> LocrianF<sup>♯</sup>/G<sup>♭</sup> Locrian

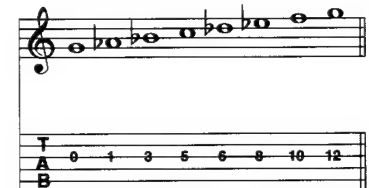
A Locrian

E<sup>♭</sup> Locrian

D Locrian



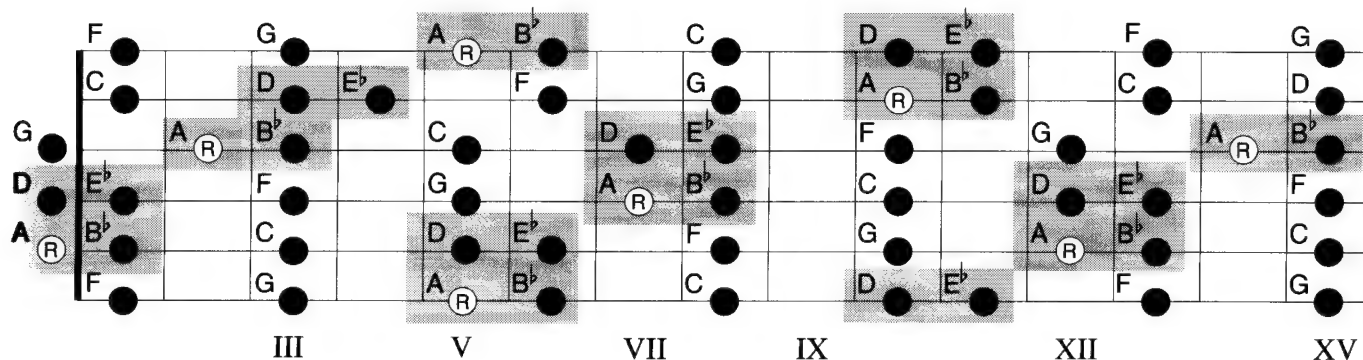
G Locrian



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Locrian mode is 1/2 - 1 - 1 - 1/2 - 1 - 1 - 1. The half steps occur between steps one and two, and four and five. The A Locrian Mode is shown below on all strings. Practice improvising in all keys using the Locrian mode up and down each string.

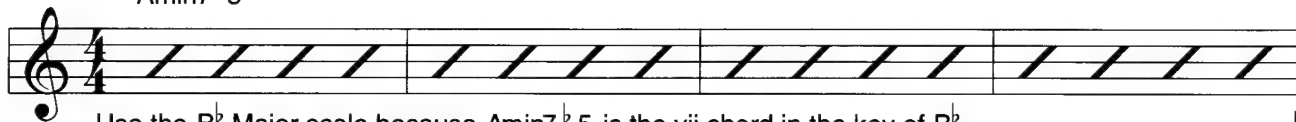


## Thinking in a Parent Key

## PERSPECTIVE #2

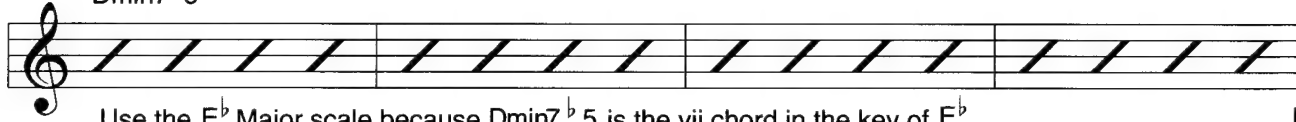
Half-diminished chords ( $\text{min}7^b5$ ) function as vii chords in major keys. The Locrian mode corresponds to vii chords. If you were improvising against an A  $\text{min}7^b5$  chord and you wanted to hear Locrian sounds, you would ask yourself, "in what key is A  $\text{min}7^b5$  the vii chord?" The answer is B $^b$ .

A  $\text{min}7^b5$



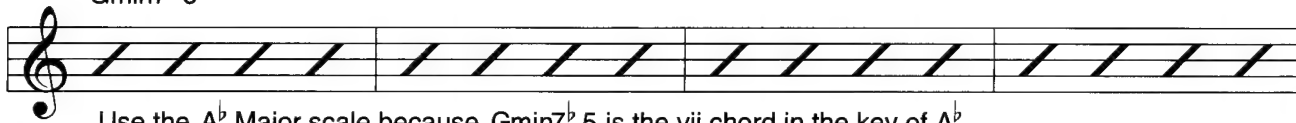
Use the B $^b$  Major scale because A  $\text{min}7^b5$  is the vii chord in the key of B $^b$ .

D  $\text{min}7^b5$



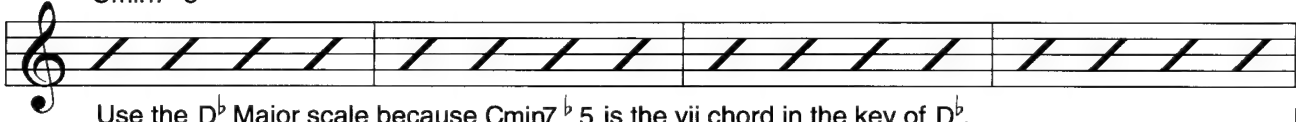
Use the E $^b$  Major scale because D  $\text{min}7^b5$  is the vii chord in the key of E $^b$ .

G  $\text{min}7^b5$



Use the A $^b$  Major scale because G  $\text{min}7^b5$  is the vii chord in the key of A $^b$ .

C  $\text{min}7^b5$



Use the D $^b$  Major scale because C  $\text{min}7^b5$  is the vii chord in the key of D $^b$ .





## Adjusting Key Signatures

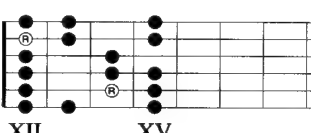
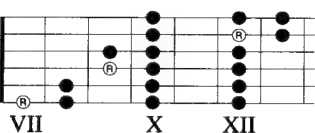
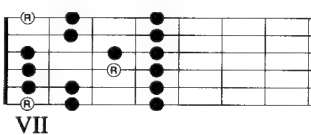
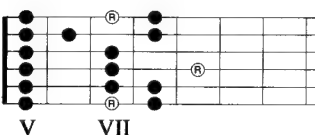
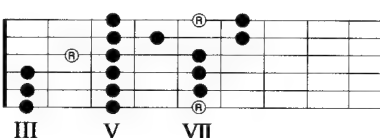
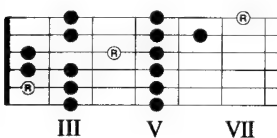
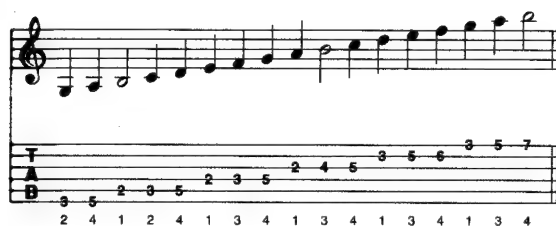
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Locrian mode by adding two flats or subtracting two sharps from the minor key signature based on the root of the chord. If you wanted to figure out what key signature corresponds to D Locrian, you would think the following: "The chord is  $Dmin7^b5$ . The key of D Minor has one flat. By adding two flats, I am now in the key of  $E^b$ . Playing in  $E^b$  Major puts me in D Locrian." Suppose you wanted to figure out the key signature for  $C^\sharp$  Locrian. The chord is  $C^\sharp min7^b5$ . The key of  $C^\sharp$  Minor has four sharps. By subtracting two sharps we are now in the key of D Major. Playing in the key of D Major puts us in  $C^\sharp$  Locrian. To create E Locrian, subtract a sharp and add a flat to the key of E Minor. Practice this kind of thinking in all keys.

## The Mode in Six Closed Positions

## FINGERINGS

Here are six fingerings for the Locrian mode in the key of B. Practice the mode in every key!

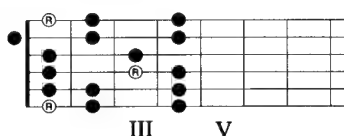


# OPEN POSITION FINGERINGS

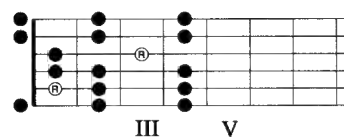
*In Every Key*

There are no open strings in a C Locrian Mode.

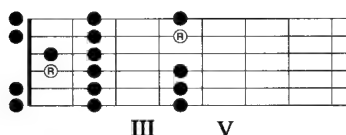
F Locrian



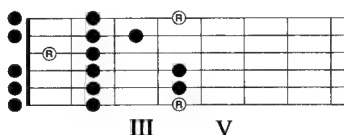
B<sup>b</sup> Locrian



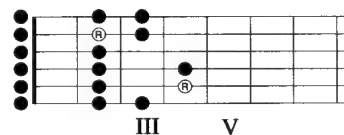
E<sup>b</sup> Locrian



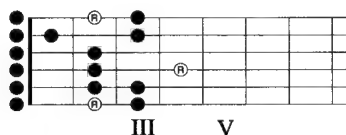
A<sup>b</sup> Locrian



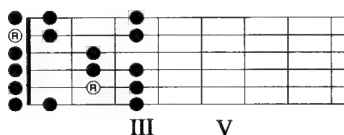
D<sup>b</sup> Locrian



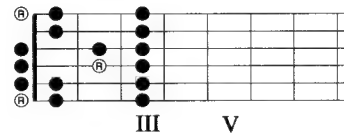
G<sup>b</sup> Locrian



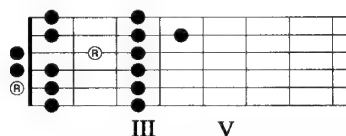
B Locrian



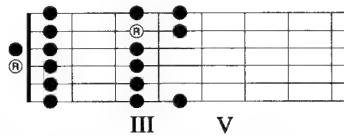
E Locrian



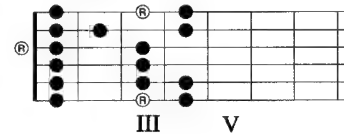
A Locrian



D Locrian



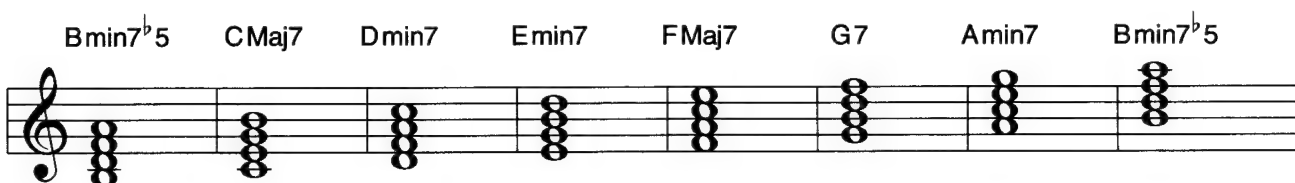
G Locrian



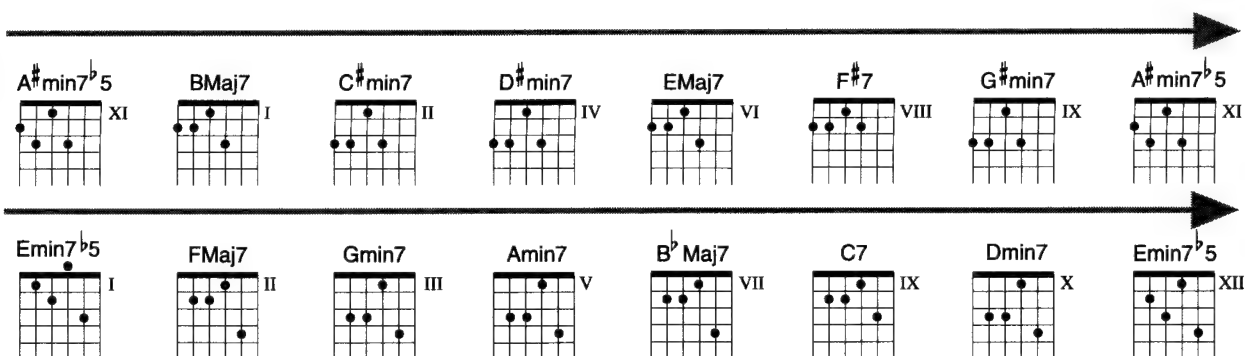
# HARMONIZING THE MODE

*Chord Voicings*

These are the chords constructed from the harmonized Locrian mode. You should be comfortable with them in all twelve keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for A<sup>#</sup>Locrian and the second is for E Locrian. Read through them from left to right.



## Improvisation

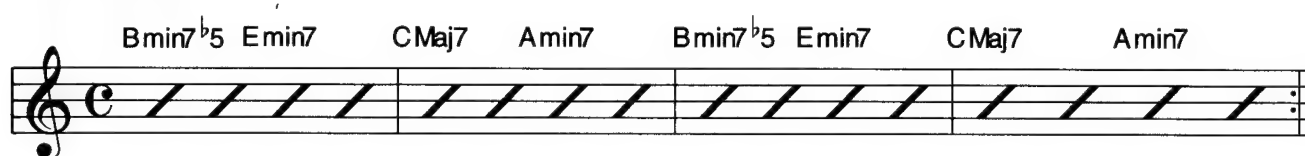
## USING THE MODE

The Locrian mode works well over the following: 1) any of the chords in the harmonized Locrian mode; 2) starting on the root of **half-diminished chords, minor triads, min6, min7, min9, min11, and min13** chords whose root is a minor third higher than the root of the Locrian mode.

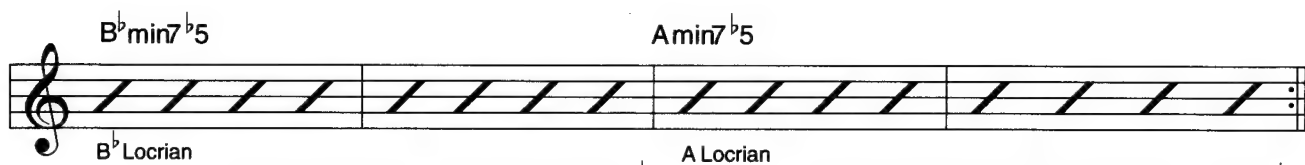
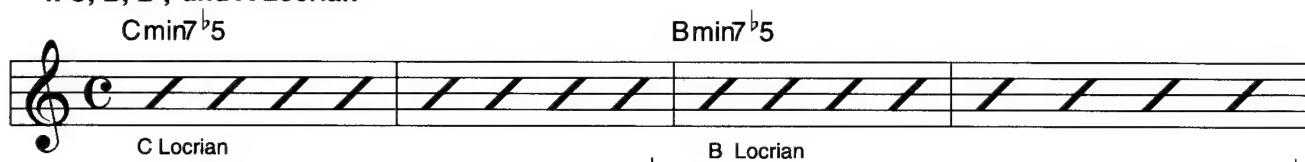
## 1. G Locrian



## 2. B Locrian



## 3. A Locrian

4. C, B, B<sup>b</sup>, and A Locrian

# MELODIC PATTERNS

For Practice

## B Locrian

Musical notation for B Locrian, first pattern. The staff shows a melodic line in 12/8 time. Below the staff is a tablature for guitar with three strings (T, A, B) and fret numbers.

Tablature for guitar (T, A, B strings):

T																								
A																								
B	2	5	3	3	2	5	5	3	2	2	5	3	3	2	5	5	3	2	2	5	3	4	2	5

Musical notation for B Locrian, second pattern. The staff shows a melodic line in 12/8 time. Below the staff is a tablature for guitar with three strings (T, A, B) and fret numbers.

Tablature for guitar (T, A, B strings):

T	5	4	2	3	5	4	5	3	5	6	5	3	3	6	5	5	3	6	7	5	3	7		
A																								
B																								

Musical notation for B Locrian, third pattern. The staff shows a melodic line in 12/8 time. Below the staff is a tablature for guitar with three strings (T, A, B) and fret numbers.

Tablature for guitar (T, A, B strings):

T	7	5	3	5	3	6	3	6	5	6	5	3	5	3	5	3	5	4	5	4	2	4	2	5
A																								
B																								

Musical notation for B Locrian, fourth pattern. The staff shows a melodic line in 12/8 time. Below the staff is a tablature for guitar with three strings (T, A, B) and fret numbers.

Tablature for guitar (T, A, B strings):

T																								
A	2	5	3	5	3	2	3	2	5	2	5	3	3	2	3	2	5	2	5	3	2			
B																								



## F# Locrian

First system of musical notation for F# Locrian scale. Treble clef, key signature of one sharp (F#), 4/4 time. The scale is written as a single melodic line. Below it are three staves labeled T, A, and B with fingerings.

Staff	Fingering
T	2 2 3 4 5 2 2 2 4 4
A	3 4 5 5 2 2 2 4 5
B	2 2 3 3 3 5 5 5 2

Second system of musical notation for F# Locrian scale. Treble clef, key signature of one sharp (F#), 4/4 time. The scale is written as a single melodic line. Below it are three staves labeled T, A, and B with fingerings.

Staff	Fingering
T	5 5 3 3 2 3 5 5 4 5 7 7 7 8 8
A	7 8 10 10 10 12 12 13 14 14
B	5 5 3 2 3 5 4 5 7 5 7 8 8

Third system of musical notation for F# Locrian scale. Treble clef, key signature of one sharp (F#), 4/4 time. The scale is written as a single melodic line. Below it are three staves labeled T, A, and B with fingerings.

Staff	Fingering
T	11 12 13 14 9 10 12 7 8 10 5 7 8 8
A	4 5 7 2 3 5 5 5 3 3 2
B	5 5 3 4 4 5

Fourth system of musical notation for F# Locrian scale. Treble clef, key signature of one sharp (F#), 4/4 time. The scale is written as a single melodic line. Below it are three staves labeled T, A, and B with fingerings.

Staff	Fingering
T	2 2 4 5 2 3 5 2 2 4 4
A	5 5 2 2 5 2 2 3 4
B	5 5 3 3 5 2 2 3 2

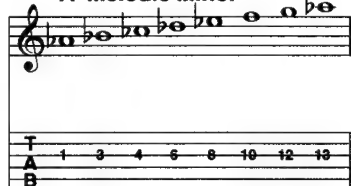


# The MELODIC MINOR Scale

**In Every Key  
on Single Strings**

Unlike the major scale and their resulting modes, the melodic minor scales do not exactly correspond to any commonly used key signatures. The usual key signature would be that of the relative major key. Chromatic alterations are then needed to create the melodic minor sound. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

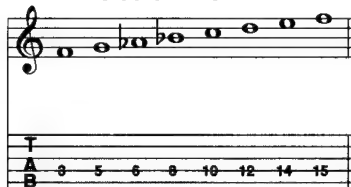
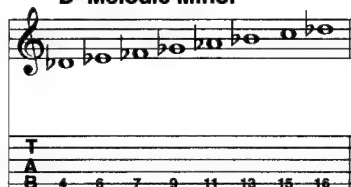
C Melodic Minor

A<sup>b</sup> Melodic Minor

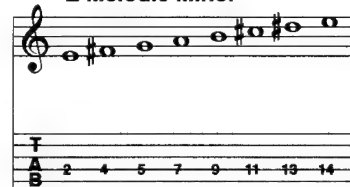
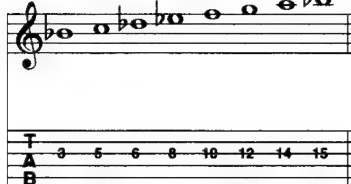
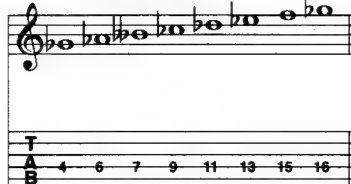
B Melodic Minor



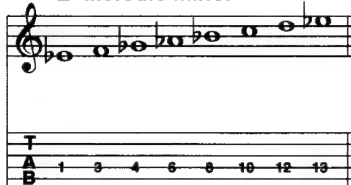
F Melodic Minor

D<sup>b</sup> Melodic Minor

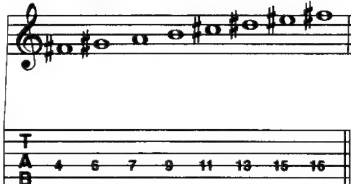
E Melodic Minor

B<sup>b</sup> Melodic MinorG<sup>b</sup> Melodic Minor

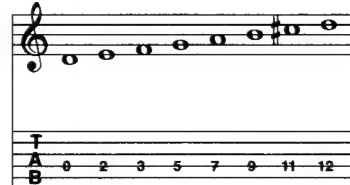
A Melodic Minor

E<sup>b</sup> Melodic Minor

G<sup>b</sup> and F<sup>♯</sup> are enharmonically equivalent. The notes sound the same but are named differently.

F<sup>♯</sup> Melodic Minor

D Melodic Minor



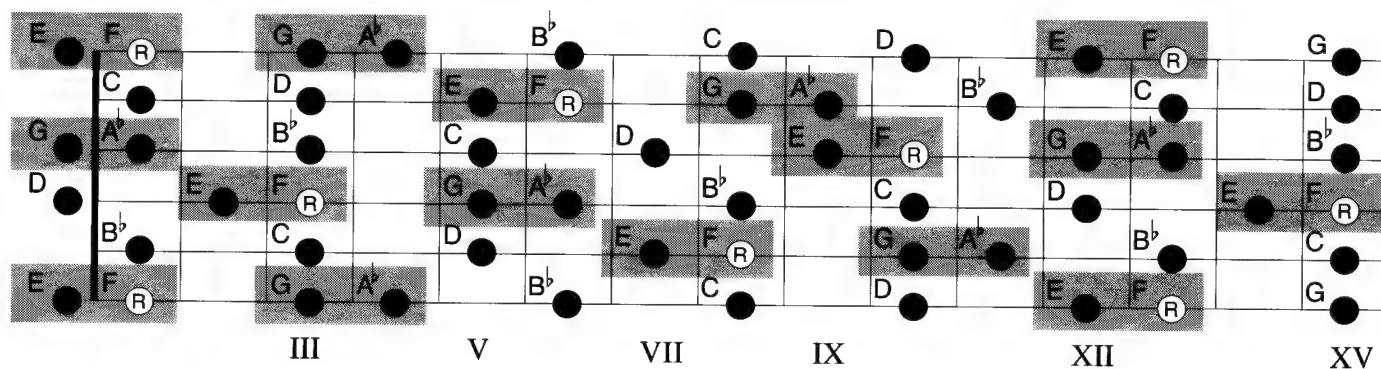
G Melodic Minor



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the melodic minor scale is 1-1/2-1-1-1-1-1/2. The half steps occur between steps two and three, and seven and eight. The F Melodic Minor is shown below on all strings. Practice improvising in all keys using the melodic minor scale up and down each string.



## Thinking in a Parent Key

## PERSPECTIVE #2

Minor chords with natural 7ths can occur in several very different contexts. You can think of a min(Maj7) chord as a I chord no matter where it appears in a progression. Simply start the melodic minor scale at the chord's root.

Gmin(Maj7)



Dmin(Maj7)



Amin(Maj7)



Emin(Maj7)

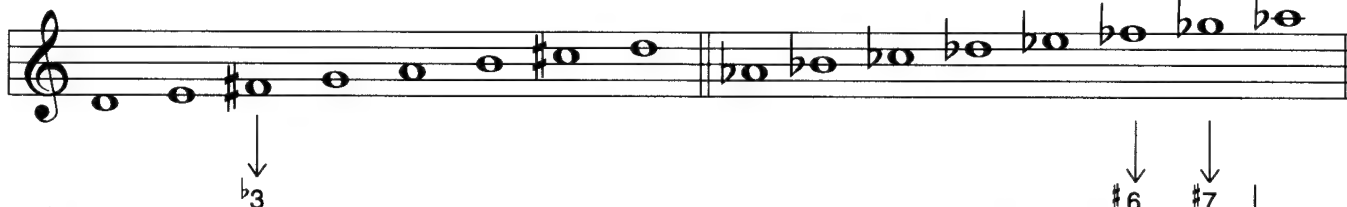


## PERSPECTIVE #3

### Altering a Scale

The easiest way to produce a melodic minor scale is to simply lower the third degree of the major scale. Another way would be to raise the sixth and seventh degrees of a natural minor (Aeolian) scale.

D Major

A<sup>b</sup> Aeolian

D Melodic Minor

A<sup>b</sup> Melodic Minor

## PERSPECTIVE #4

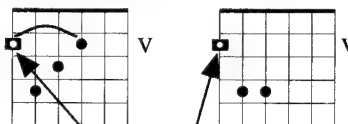
### In Relation to a Chord's Root

You can locate the appropriate melodic minor scale by starting it from a minor chord's root. If you wanted to use the G Melodic Minor over a Gmin(Maj7) chord, you simply begin on the chord's root, which is G.

- = root
- = first note of the parent scale

Amin(Maj7)

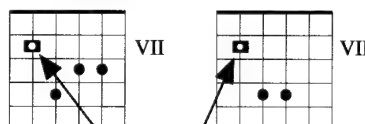
A5



Suppose you were improvising against these chords.  
Use the melodic minor scale that begins on this note (A).

Emin(Maj7)

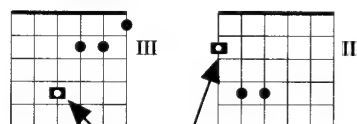
E5



Suppose you were improvising against these chords.  
Use the melodic minor scale that begins on this note (E).

Gmin(Maj7)

G5



Suppose you were improvising against these chords.  
Use the melodic minor scale that begins on this note (G).



## Adjusting Key Signatures

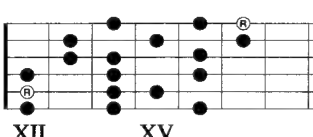
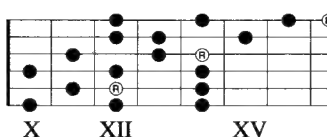
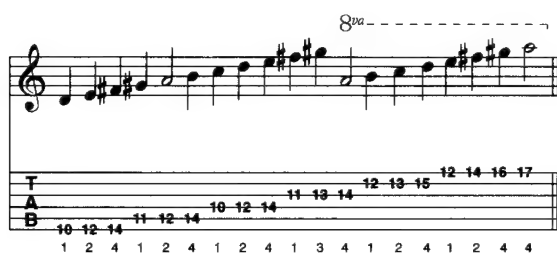
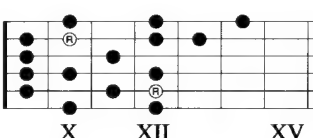
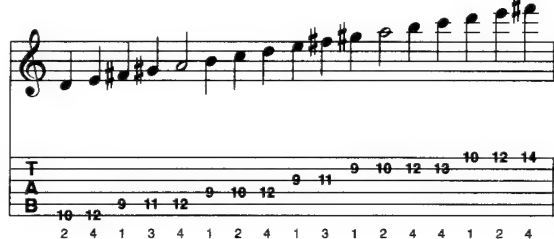
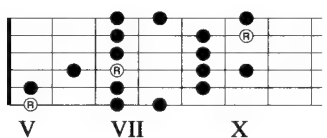
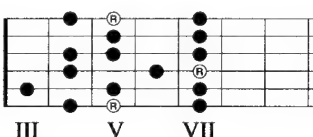
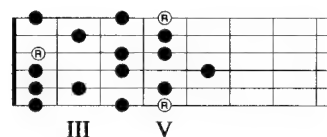
## PERSPECTIVE #5

You can deduce the proper key signature for a specific melodic minor scale by first creating a major key signature based on the root of the chord. Now, change that key signature to reflect a lowered third. If you wanted to know the key signature for C Melodic Minor, you would think the following: the key of C Major has no sharps or flats. If you now lower the E to E<sup>b</sup> to reflect the melodic minor lowered third, you have the key signature for C Melodic Minor: E<sup>b</sup>. What key signature corresponds to G Melodic Minor? The key of G Major has one sharp (F<sup>#</sup>). Lower B to B<sup>b</sup> to reflect the lowered third degree and you have your key signature: B<sup>b</sup> and F<sup>#</sup>.

## The Mode in Six Closed Positions

## FINGERINGS

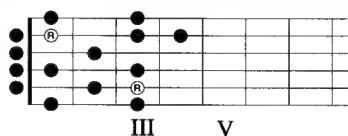
Here are six fingerings for the melodic minor scale in the key of A. Practice the scale in every key!



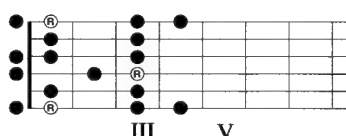
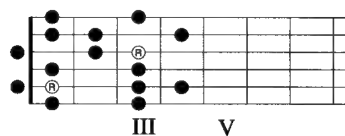
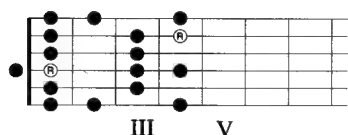
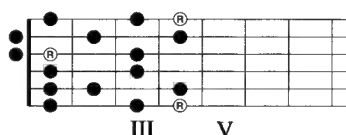
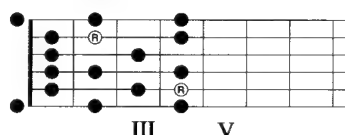
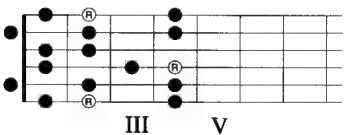
# OPEN POSITION FINGERINGS

*In Every Key*

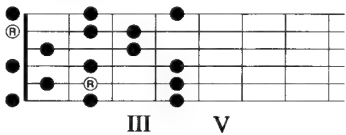
C Melodic Minor



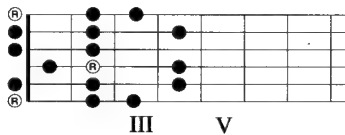
F Melodic Minor

B<sup>b</sup> Melodic MinorE<sup>b</sup> Melodic MinorA<sup>b</sup> Melodic MinorD<sup>b</sup> Melodic MinorG<sup>b</sup> Melodic Minor

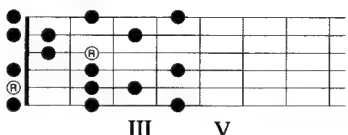
B Melodic Minor



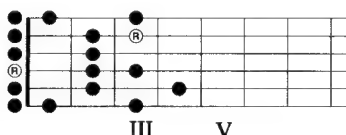
E Melodic Minor



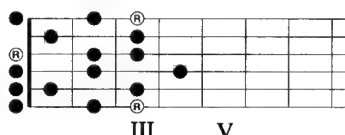
A Melodic Minor



D Melodic Minor



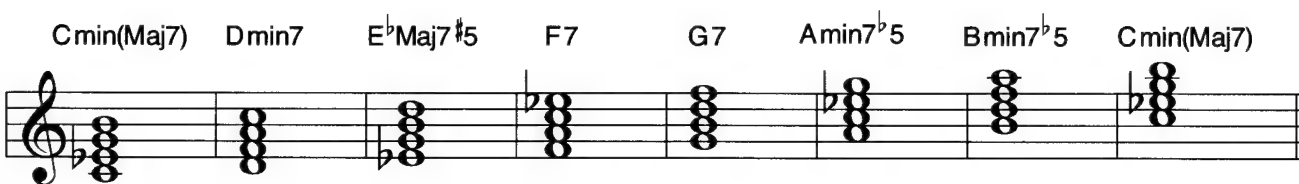
G Melodic Minor



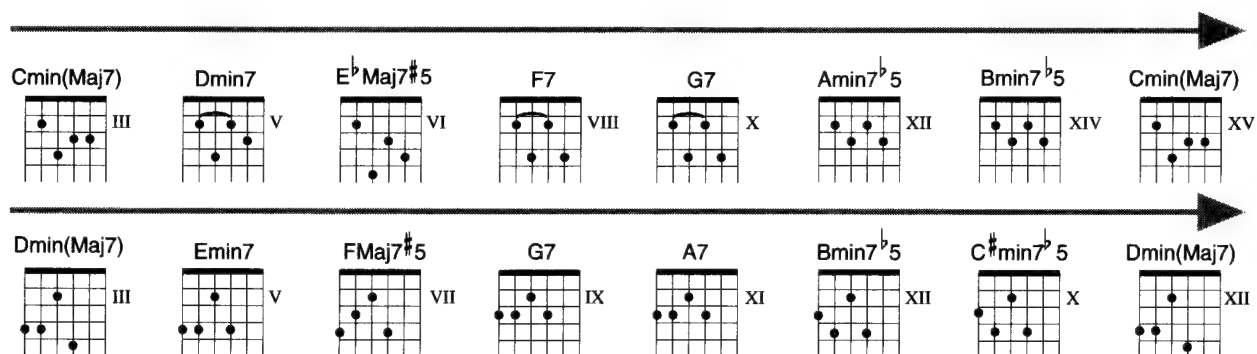
# HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized melodic minor scale. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this scale. The first is for C Melodic Minor and the second is for D Melodic Minor. Read through them from left to right.



## Improvisation

## USING THE MODE

The melodic minor scale works well over the following: 1) any of the chords constructed from the harmonized melodic minor scale; 2) starting at the root of **minor triads** and **min6** chords; 3) starting 1/2 step above the roots of **dominant 7, 9, 11, 13, 7<sup>#5</sup>, 7<sup>b5</sup>, 7<sup>#9</sup>, 7<sup>b9</sup>, 7<sup>#5</sup><sup>b9</sup>, 7<sup>b5</sup><sup>b9</sup>, 7<sup>#9</sup><sup>#11</sup>, 7<sup>b9</sup><sup>#11</sup>** chords and **diminished triads**; 4) starting on the 5th of **dominant 7, 9, 11, 13, 9<sup>#11</sup>**, and **13<sup>#11</sup>** chords; 5) starting on the 6th of **Maj7<sup>#5</sup>, Maj7<sup>#11</sup>, maj9<sup>#11</sup>** and **maj7<sup>b5</sup>** chords.

## 1. C Melodic Minor

Cmin(Maj7) E<sup>b</sup> Maj7<sup>#5</sup> Amin7<sup>b5</sup> Dmin7 G7 Cmin(Maj7)

F7 G7 Bmin7<sup>b5</sup> Amin7<sup>b5</sup> Dmin7 G7 Cmin(Maj7) G7

## 2. D Dorian, C Ionian and G Melodic Minor

Dmin9 G7<sup>b5</sup> CMaj9

D Dorian G<sup>#</sup> Melodic Minor C Ionian

## 3. F Melodic Minor

E7<sup>#9</sup> D11

F Melodic Minor A Melodic Minor

4. E<sup>b</sup>, A<sup>b</sup>, and F Melodic Minor

Gmin7 D7<sup>#9</sup><sup>#11</sup> E<sup>b</sup>9

F Melodic Minor E<sup>b</sup> Melodic Minor A<sup>b</sup> Melodic Minor

## MELODIC PATTERNS

For Practice

## F Melodic Minor

T  
A  
B

1 3 4 3 4 4 4 1 3 1 3 5 3 5 2 5 2 3 2 3 5 3 5 6

T  
A  
B

5 6 3 6 3 5 3 5 3 5 3 5 3 5 6 5 6 8 6 8 9 8 9 6

T  
A  
B

4 6 8 6 8 10 8 10 12 10 12 13 12 13 15 13 15 16 13

8va

8<sup>va</sup>

T	13	15	16	12	13	15	10	12	13	8	10	12	6	8	10	9	6	8	8	9	6	6	8	9
A																								
B																								

T	5	6	8	3	5	6	5	3	5	3	5	3	6	3	5	5	6	3	3	5	6	2	3	5
A																								
B																								

T																								
A																								
B	5	2	3	3	5	2	1	3	5	4	1	3	3	4	1	1	3	4	1					

[illegible][illegible][illegible][illegible]

A musical staff in treble clef with two flats (B-flat and E-flat) in the key signature. The melody consists of eighth notes: B-flat4, A4, G4, F#4, E4, D4, C4, B-flat3, A3, G3, F#3, E3, D3, C3, B-flat2, A2, G2, F#2, E2, D2, C2, B-flat1, A1, G1, F#1, E1, D1, C1, B-flat0, A0, G0, F#0, E0, D0, C0, B-flat-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-flat-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-flat-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-flat-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-flat-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-flat6, A6, G6, F#6, E6, D6, C6, B-flat7, A7, G7, F#7, E7, D7, C7, B-flat8, A8, G8, F#8, E8, D8, C8, B-flat9, A9, G9, F#9, E9, D9, C9, B-flat10, A10, G10, F#10, E10, D10, C10, B-flat11, A11, G11, F#11, E11, D11, C11, B-flat12, A12, G12, F#12, E12, D12, C12, B-flat13, A13, G13, F#13, E13, D13, C13, B-flat14, A14, G14, F#14, E14, D14, C14, B-flat15, A15, G15, F#15, E15, D15, C15, B-flat16, A16, G16, F#16, E16, D16, C16, B-flat17, A17, G17, F#17, E17, D17, C17, B-flat18, A18, G18, F#18, E18, D18, C18, B-flat19, A19, G19, F#19, E19, D19, C19, B-flat20, A20, G20, F#20, E20, D20, C20, B-flat21, A21, G21, F#21, E21, D21, C21, B-flat22, A22, G22, F#22, E22, D22, C22, B-flat23, A23, G23, F#23, E23, D23, C23, B-flat24, A24, G24, F#24, E24, D24, C24, B-flat25, A25, G25, F#25, E25, D25, C25, B-flat26, A26, G26, F#26, E26, D26, C26, B-flat27, A27, G27, F#27, E27, D27, C27, B-flat28, A28, G28, F#28, E28, D28, C28, B-flat29, A29, G29, F#29, E29, D29, C29, B-flat30, A30, G30, F#30, E30, D30, C30, B-flat31, A31, G31, F#31, E31, D31, C31, B-flat32, A32, G32, F#32, E32, D32, C32, B-flat33, A33, G33, F#33, E33, D33, C33, B-flat34, A34, G34, F#34, E34, D34, C34, B-flat35, A35, G35, F#35, E35, D35, C35, B-flat36, A36, G36, F#36, E36, D36, C36, B-flat37, A37, G37, F#37, E37, D37, C37, B-flat38, A38, G38, F#38, E38, D38, C38, B-flat39, A39, G39, F#39, E39, D39, C39, B-flat40, A40, G40, F#40, E40, D40, C40, B-flat41, A41, G41, F#41, E41, D41, C41, B-flat42, A42, G42, F#42, E42, D42, C42, B-flat43, A43, G43, F#43, E43, D43, C43, B-flat44, A44, G44, F#44, E44, D44, C44, B-flat45, A45, G45, F#45, E45, D45, C45, B-flat46, A46, G46, F#46, E46, D46, C46, B-flat47, A47, G47, F#47, E47, D47, C47, B-flat48, A48, G48, F#48, E48, D48, C48, B-flat49, A49, G49, F#49, E49, D49, C49, B-flat50, A50, G50, F#50, E50, D50, C50, B-flat51, A51, G51, F#51, E51, D51, C51, B-flat52, A52, G52, F#52, E52, D52, C52, B-flat53, A53, G53, F#53, E53, D53, C53, B-flat54, A54, G54, F#54, E54, D54, C54, B-flat55, A55, G55, F#55, E55, D55, C55, B-flat56, A56, G56, F#56, E56, D56, C56, B-flat57, A57, G57, F#57, E57, D57, C57, B-flat58, A58, G58, F#58, E58, D58, C58, B-flat59, A59, G59, F#59, E59, D59, C59, B-flat60, A60, G60, F#60, E60, D60, C60, B-flat61, A61, G61, F#61, E61, D61, C61, B-flat62, A62, G62, F#62, E62, D62, C62, B-flat63, A63, G63, F#63, E63, D63, C63, B-flat64, A64, G64, F#64, E64, D64, C64, B-flat65, A65, G65, F#65, E65, D65, C65, B-flat66, A66, G66, F#66, E66, D66, C66, B-flat67, A67, G67, F#67, E67, D67, C67, B-flat68, A68, G68, F#68, E68, D68, C68, B-flat69, A69, G69, F#69, E69, D69, C69, B-flat70, A70, G70, F#70, E70, D70, C70, B-flat71, A71, G71, F#71, E71, D71, C71, B-flat72, A72, G72, F#72, E72, D72, C72, B-flat73, A73, G73, F#73, E73, D73, C73, B-flat74, A74, G74, F#74, E74, D74, C74, B-flat75, A75, G75, F#75, E75, D75, C75, B-flat76, A76, G76, F#76, E76, D76, C76, B-flat77, A77, G77, F#77, E77, D77, C77, B-flat78, A78, G78, F#78, E78, D78, C78, B-flat79, A79, G79, F#79, E79, D79, C79, B-flat80, A80, G80, F#80, E80, D80, C80, B-flat81, A81, G81, F#81, E81, D81, C81, B-flat82, A82, G82, F#82, E82, D82, C82, B-flat83, A83, G83, F#83, E83, D83, C83, B-flat84, A84, G84, F#84, E84, D84, C84, B-flat85, A85, G85, F#85, E85, D85, C85, B-flat86, A86, G86, F#86, E86, D86, C86, B-flat87, A87, G87, F#87, E87, D87, C87, B-flat88, A88, G88, F#88, E88, D88, C88, B-flat89, A89, G89, F#89, E89, D89, C89, B-flat90, A90, G90, F#90, E90, D90, C90, B-flat91, A91, G91, F#91, E91, D91, C91, B-flat92, A92, G92, F#92, E92, D92, C92, B-flat93, A93, G93, F#93, E93, D93, C93, B-flat94, A94, G94, F#94, E94, D94, C94, B-flat95, A95, G95, F#95, E95, D95, C95, B-flat96, A96, G96, F#96, E96, D96, C96, B-flat97, A97, G97, F#97, E97, D97, C97, B-flat98, A98, G98, F#98, E98, D98, C98, B-flat99, A99, G99, F#99, E99, D99, C99, B-flat100, A100, G100, F#100, E100, D100, C100, B-flat101, A101, G101, F#101, E101, D101, C101, B-flat102, A102, G102, F#102, E102, D102, C102, B-flat103, A103, G103, F#103, E103, D103, C103, B-flat104, A104, G104, F#104, E104, D104, C104, B-flat105, A105, G105, F#105, E105, D105, C105, B-flat106, A106, G106, F#106, E106, D106, C106, B-flat107, A107, G107, F#107, E107, D107, C107, B-flat108, A108, G108, F#108, E108, D108, C108, B-flat109, A109, G109, F#109, E109, D109, C109, B-flat110, A110, G110, F#110, E110, D110, C110, B-flat111, A111, G111, F#111, E111, D111, C111, B-flat112, A112, G112, F#112, E112, D112, C112, B-flat113, A113, G113, F#113, E113, D113, C113, B-flat114, A114, G114, F#114, E114, D114, C114, B-flat115, A115, G115, F#115, E115, D115, C115, B-flat116, A116, G116, F#116, E116, D116, C116, B-flat117, A117, G117, F#117, E117, D117, C117, B-flat118, A118, G118, F#118, E118, D118, C118, B-flat119, A119, G119, F#119, E119, D119, C119, B-flat120, A120, G120, F#120, E120, D120, C120, B-flat121, A121, G121, F#121, E121, D121, C121, B-flat122, A122, G122, F#122, E122, D122, C122, B-flat123, A123, G123, F#123, E123, D123, C123, B-flat124, A124, G124, F#124, E124, D124, C124, B-flat125, A125, G125, F#125, E125, D125, C125, B-flat126, A126, G126, F#126, E126, D

[illegible]

**T** 8 10 11 13 12 8 10 11 10 12 8 10 8 10 12 8

**A**

**B**

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Below the staff, there are three lines of text: 'T' (Tenor), 'A' (Alto), and 'B' (Bass), each followed by a sequence of numbers representing the fret positions for the respective voice parts. The numbers are: T: 4 5 7 8 7 4 5 7; A: 5 7 4 5 3 5 7 4; B: 5 7 4 5 3 5 7 4.

[illegible]

**G Dorian <sup>b</sup>2**

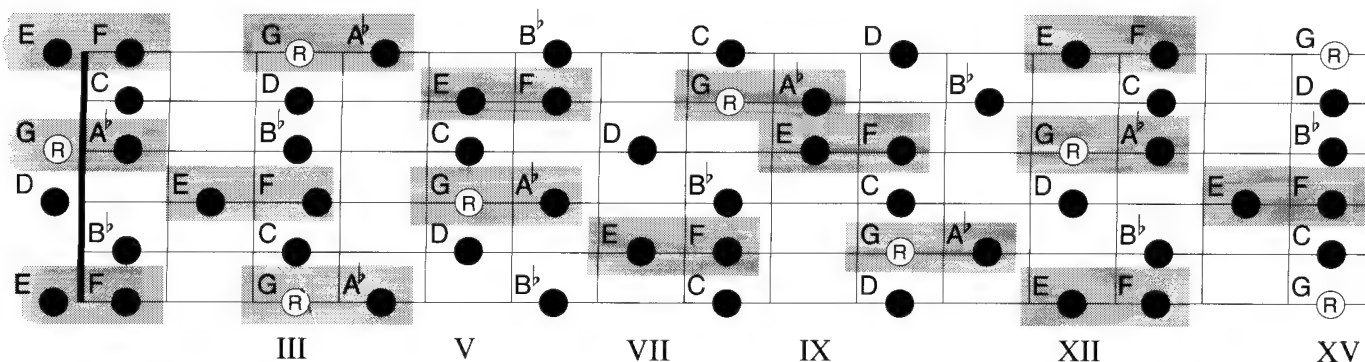
T  
A 0 1 2 3 4 5 6 7  
B



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Dorian  $\flat 2$  mode is  $1/2 - 1 - 1 - 1 - 1/2 - 1$ . The half steps occur between steps one and two, and six and seven. The G Dorian  $\flat 2$  Mode is shown below on all strings. Practice improvising in all keys using the Dorian  $\flat 2$  mode up and down each string.



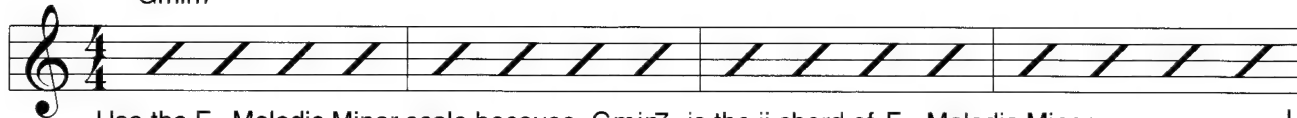
D  
O  
R  
I  
A  
N  
 $\flat 2$

## Thinking in a Parent Key

## PERSPECTIVE #2

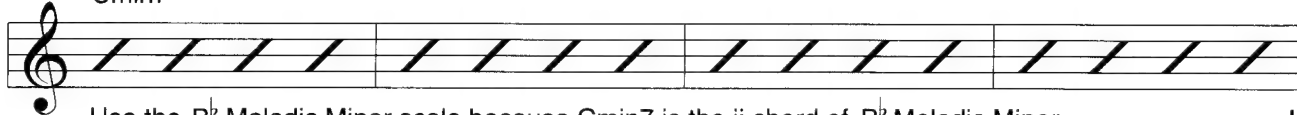
Minor 7th chords function as ii chords in the melodic minor scale. The Dorian  $\flat 2$  mode corresponds to these minor chords. If you were improvising against an Emin7 chord and you wanted to hear Dorian  $\flat 2$  sounds, you would ask yourself, "in what melodic minor scale is Emin7 the ii chord?" The answer is D Melodic Minor.

Gmin7



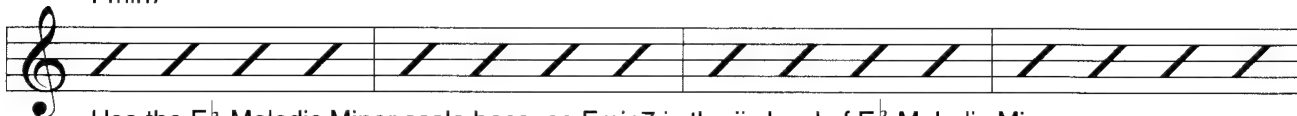
Use the F Melodic Minor scale because Gmin7 is the ii chord of F Melodic Minor. \_\_\_\_\_

Cmin7



Use the B $\flat$  Melodic Minor scale because Cmin7 is the ii chord of B $\flat$  Melodic Minor. \_\_\_\_\_

Fmin7



Use the E $\flat$  Melodic Minor scale because Fmin7 is the ii chord of E $\flat$  Melodic Minor. \_\_\_\_\_

B $\flat$ min7



Use the A $\flat$  Melodic Minor scale because B $\flat$  Min7 is the ii chord of A $\flat$  Melodic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce a Dorian  $\flat 2$  mode, simply flat the second degree of any Dorian mode.

**E Dorian**                      **A Dorian**

**E Dorian  $\flat 2$**                       **A Dorian  $\flat 2$**

## PERSPECTIVE #4

### In Relation to a Chord's Root

You can locate the Dorian  $\flat 2$  mode by thinking of the melodic minor scale whose root lies a whole step below the root of a minor chord. If you wished to use D Dorian  $\flat 2$  against a Dmin7 chord, you would think in the C Melodic Minor scale because C lies a whole step below the root of the Dmin7 chord.

- = root
- = first note of the parent scale

**Dmin7**                      **D5**

Suppose you were improvising against these chords.

The Dorian  $\flat 2$  mode could be thought of as the melodic minor scale that begins on this note (C).

**Fmin7**                      **F5**

Suppose you were improvising against these chords.

The Dorian  $\flat 2$  mode could be thought of as the melodic minor scale that begins on this note (E $\flat$ ).

**Gmin7**                      **G5**

Suppose you were improvising against these chords.

The Dorian  $\flat 2$  mode could be thought of as the melodic minor scale that begins on this note (F).

## Adjusting Key Signatures

## PERSPECTIVE #5

You can deduce the proper key signature for a specific Dorian<sup>b2</sup> mode by first creating an unaltered Dorian key signature: drop a flat or add a sharp to a minor key based on the root of the chord. Now, change that key signature to reflect a lowered second degree. If you wanted to know the key signature for E Dorian<sup>b2</sup>, you would think the following: The key of E Minor has one sharp (F<sup>#</sup>). Add a sharp (C<sup>#</sup>) and you now have two sharps in the key signature. If you now lower the F<sup>#</sup> to F<sup>b</sup> to reflect the Dorian<sup>b2</sup> lowered second degree, you have the key signature for E Dorian<sup>b2</sup>: C<sup>#</sup>. What key signature corresponds to G Dorian<sup>b2</sup>? The key of G Minor has two flats (B<sup>b</sup>, E<sup>b</sup>). Drop one flat and lower A to A<sup>b</sup> to reflect the lowered second degree and you have your key signature: B<sup>b</sup> and A<sup>b</sup>.

## The Mode in Six Closed Positions

## FINGERINGS

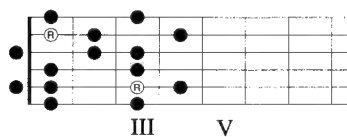
Here are six fingerings for the Dorian<sup>b2</sup> mode in the key of B. Practice the mode in every key!

# OPEN POSITION FINGERINGS

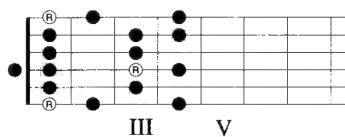
In Every Key

DORIAN  $\flat 2$

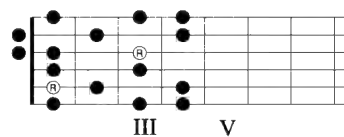
C Dorian  $\flat 2$



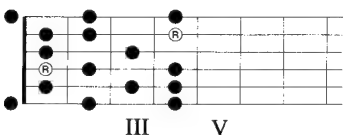
F Dorian  $\flat 2$



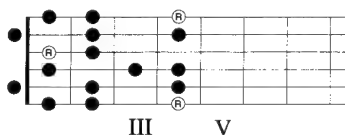
B $\flat$  Dorian  $\flat 2$



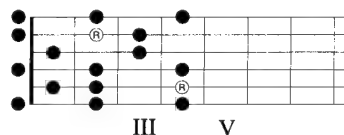
E $\flat$  Dorian  $\flat 2$



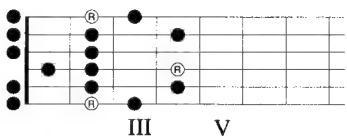
A $\flat$  Dorian  $\flat 2$



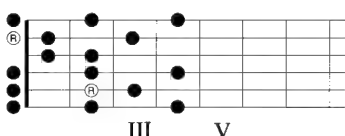
D $\flat$  Dorian  $\flat 2$



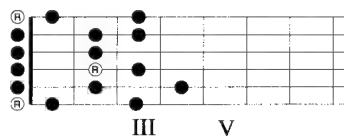
G $\flat$  Dorian  $\flat 2$



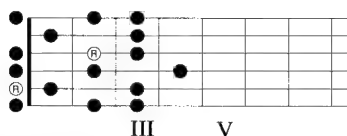
B Dorian  $\flat 2$



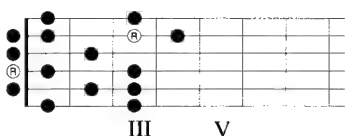
E Dorian  $\flat 2$



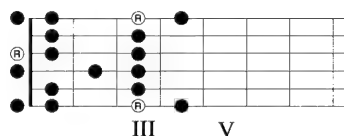
A Dorian  $\flat 2$



D Dorian  $\flat 2$



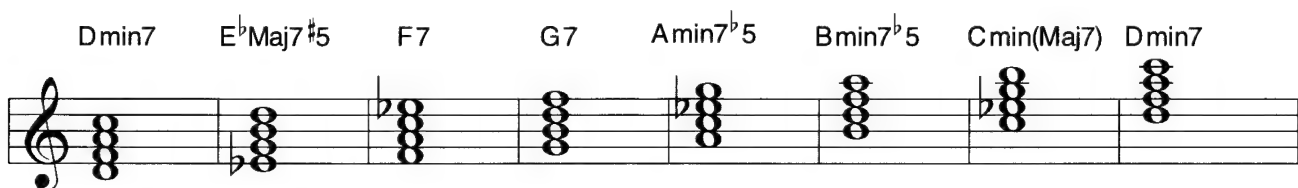
G Dorian  $\flat 2$



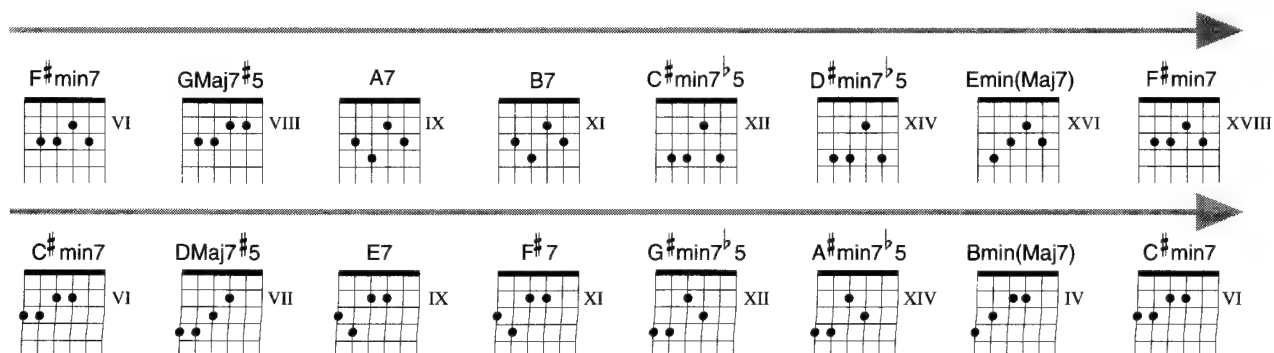
## HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Dorian  $\flat 2$  mode. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for F $\sharp$  Dorian  $\flat 2$  and the second is for C $\sharp$  Dorian  $\flat 2$ . Read through them from left to right.



## Improvisation

## USING THE MODE

The Dorian  $\flat 2$  mode will work well over the following: 1) any of the chords constructed from the harmonized Dorian  $\flat 2$  scale; 2) starting from the root of **min7** chords. The Dorian  $\flat 2$  mode is rarely used. Other minor modes and scale generally sound better.

### 1. A Dorian $\flat 2$

Amin7

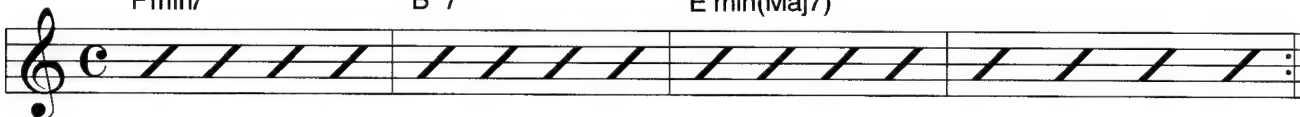


### 2. F Dorian $\flat 2$

Fmin7

B $\flat$  7

E $\flat$ min(Maj7)



# DORIAN 2

D  
O  
R  
I  
A  
N  
b2

**C Dorian<sup>b</sup> 2**

The first system of the musical score for 'The Wind' is shown. It features a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 4/4 time signature. The melody is written on a single staff and consists of a series of eighth and sixteenth notes, with some beamed sixteenth notes in the final measure. Below the staff, the letters 'T', 'A', and 'B' are aligned with the first, third, and fifth measures of the melody, respectively.

**T** 8 10 8 8 8 10 8 10 11 8 10 11 8 9 8 9 11 8 (8)

**A** 11 8 10 11 8 10 8 10 10

**B**

The image shows a musical score for a guitar piece. The top staff is a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody is written in eighth notes, with some beamed sixteenth notes. The bottom staff is a tablature staff with fret numbers (8, 9, 11, 8, 11, 8, 9, 11, 10, 11, 8, 10, 8, 10, 11, 8, 10, 8, 10, 8, 11, 8, 10, 11, 10) written below the strings. The letters 'T', 'A', and 'B' are written vertically on the left side of the tablature staff, corresponding to the strings.

The image shows a musical score for the song "The Rose Tree". It features a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written on a single staff, with a corresponding bass line below it. The bass line consists of a series of numbers representing fingerings or intervals: 8 10 11 8 7 8 10 7 10 7 8 10 8 10 7 8 6 8 10 6 9 6 8 9 8 9 6 8 (8).

The

# LYDIAN AUGMENTED Mode

*In Every Key  
on Single Strings*

The Lydian augmented mode is a major-type scale that is built upon the third degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

## C Lydian Augmented

T
A
B 3 5 7 9 11 12 14 15

## A<sup>b</sup> Lydian Augmented

T
A
B 1 3 5 7 9 10 12 13

## B Lydian Augmented

T
A
B 0 2 4 6 8 9 11 12

## F Lydian Augmented

T
A
B 3 5 7 9 11 12 14 15

## D<sup>b</sup> Lydian Augmented

T
A
B 4 6 8 10 12 13 15 16

## E Lydian Augmented

T
A
B 2 4 6 8 10 11 13 14

## B<sup>b</sup> Lydian Augmented

T
A
B 0 5 7 9 11 12 14 15

## G<sup>b</sup> Lydian Augmented

T
A
B 4 6 8 10 12 13 15 16

## A Lydian Augmented

T
A
B 2 4 6 8 10 11 13 14

## E<sup>b</sup> Lydian Augmented

T
A
B 1 3 5 7 9 10 12 13

G<sup>b</sup> and F<sup>#</sup> are enharmonically equivalent. The notes sound the same but are named differently.

## D Lydian Augmented

T
A
B 0 2 4 6 8 9 11 12

## F<sup>#</sup> Lydian Augmented

T
A
B 4 6 8 10 12 13 15 16

## G Lydian Augmented

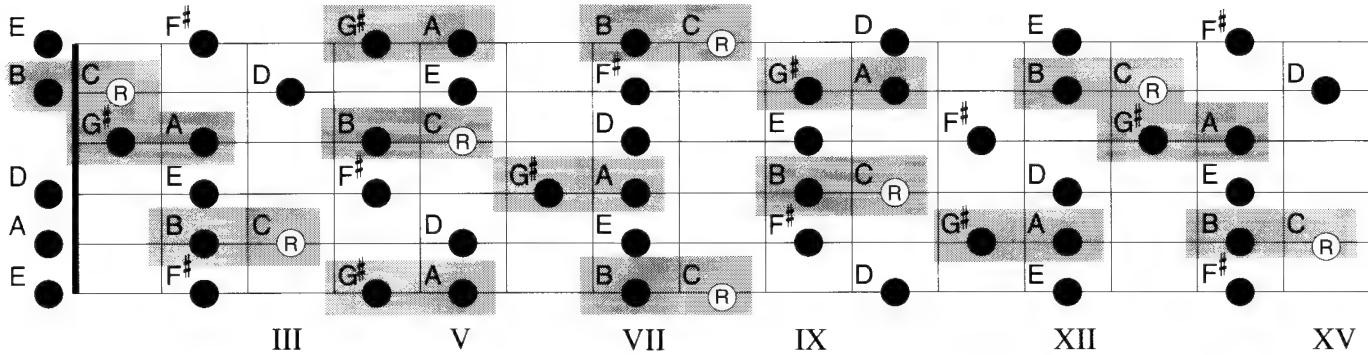
T
A
B 0 2 4 6 8 9 11 12



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Lydian augmented mode is 1 - 1 - 1 - 1 - 1/2 - 1 - 1/2. The half steps occur between steps five and six, and seven and eight. The C Lydian Augmented Mode is shown below on all strings. Practice improvising in all keys using the Lydian augmented mode up and down each string.



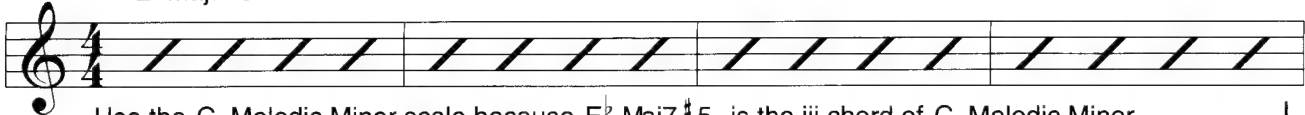
LYDIAN AUGMENTED

## Thinking in a Parent Key

## PERSPECTIVE #2

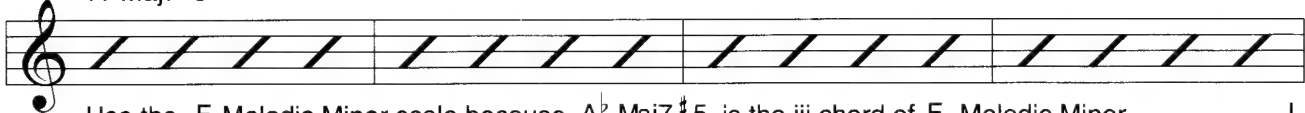
Maj7#5 chords function as III chords within the melodic minor scale. The Lydian augmented mode corresponds to these very distinctive chords. If you were improvising against a GMaj7#5 chord and you wanted to hear Lydian augmented sounds, you would ask yourself "in what melodic minor scale is GMaj7#5 the III chord?" The answer is E Melodic Minor.

E<sup>b</sup> Maj7#5



Use the C Melodic Minor scale because E<sup>b</sup> Maj7#5 is the iii chord of C Melodic Minor. \_\_\_\_\_

A<sup>b</sup> Maj7#5



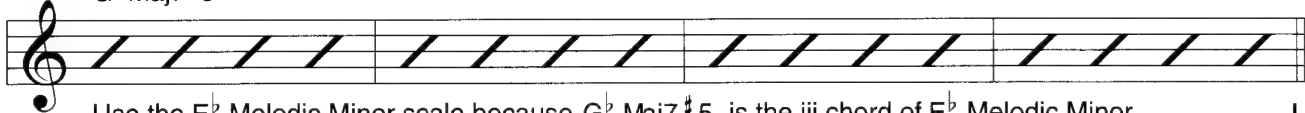
Use the F Melodic Minor scale because A<sup>b</sup> Maj7#5 is the iii chord of F Melodic Minor. \_\_\_\_\_

D<sup>b</sup> Maj7#5



Use the B<sup>b</sup> Melodic Minor scale because D<sup>b</sup> Maj7#5 is the iii chord of B<sup>b</sup> Melodic Minor. \_\_\_\_\_

G<sup>b</sup> Maj7#5



Use the E<sup>b</sup> Melodic Minor scale because G<sup>b</sup> Maj7#5 is the iii chord of E<sup>b</sup> Melodic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce a Lydian augmented mode, simply raise the fifth degree of any Lydian mode.

F Lydian

C Lydian



F Lydian Augmented

C Lydian Augmented

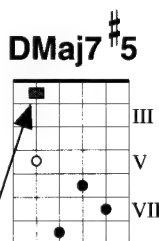
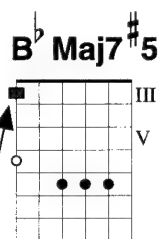
## PERSPECTIVE #4

### In Relation to a Chord's Root

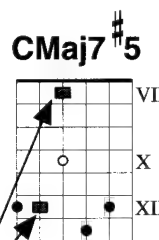
You can locate the Lydian augmented mode by thinking of the melodic minor scale whose root lies a minor 3rd below the root of a Maj7<sup>#</sup>5 chord. If you wanted to use F Lydian Augmented against an FMaj7<sup>#</sup>5 chord, you would think in the D Melodic Minor scale because D is a minor 3rd below the root of the FMaj7<sup>#</sup>5 chord.

- = root
- = first note of the parent scale

Suppose you were improvising against this chord. The Lydian augmented mode could be thought of as the melodic minor scale that begins on this note (G).



Suppose you were improvising against this chord. The Lydian augmented mode could be thought of as the melodic minor scale that begins on this note (B).



Suppose you were improvising against this chord. The Lydian augmented mode could be thought of as the melodic minor scale that begins on this note (A).

## Adjusting Key Signatures

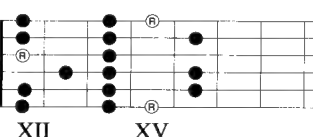
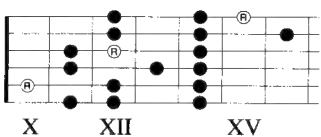
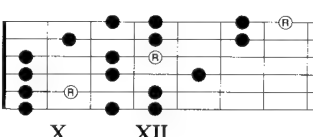
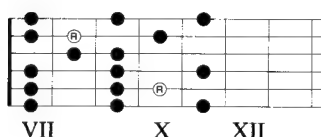
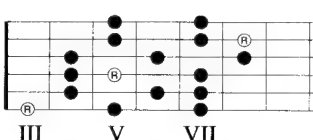
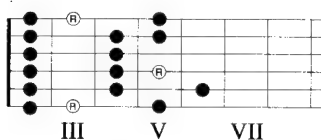
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Lydian augmented mode by first creating an unaltered Lydian key signature: drop a flat or add a sharp to a major key based on the root of the chord. Now, change that key signature to reflect a raised fifth degree. If you wanted to know the key signature for F Lydian Augmented, you would think the following: The key of F Major has one flat ( $B^b$ ). Drop one flat and you now have no flats in the key signature. If you now raise the C to  $C^\sharp$  to reflect the Lydian augmented raised fifth, you have the key signature for F Lydian Augmented:  $C^\sharp$ . What key signature corresponds to C Lydian Augmented? The key of C Major has no sharps or flats. Add a sharp and raise G to  $G^\sharp$  to reflect the raised fifth degree and you have your key signature:  $F^\sharp$ , and  $C^\sharp$ .

## The Mode in Six Closed Positions

## FINGERINGS

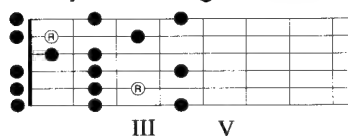
Here are six fingerings for the Lydian augmented mode in the key of G. Practice the mode in every key.



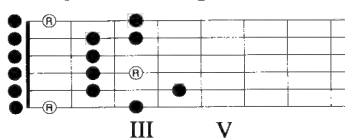
# OPEN POSITION FINGERINGS

In Every Key

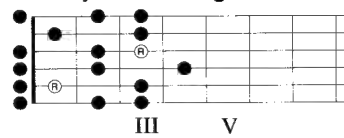
C Lydian Augmented



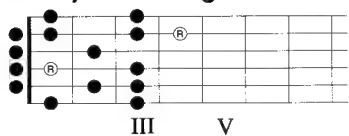
F Lydian Augmented



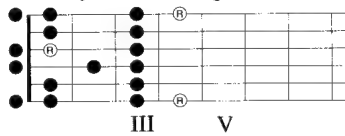
B<sup>b</sup> Lydian Augmented



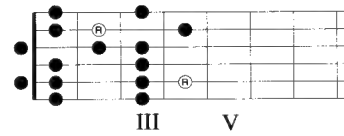
E<sup>b</sup> Lydian Augmented



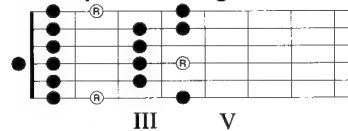
A<sup>b</sup> Lydian Augmented



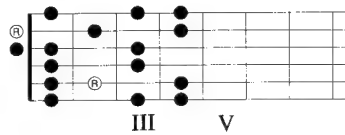
D<sup>b</sup> Lydian Augmented



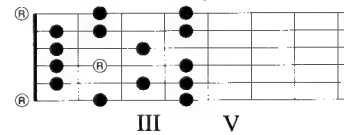
G<sup>b</sup> Lydian Augmented



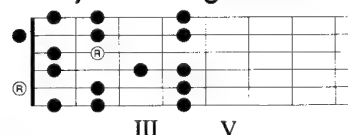
B Lydian Augmented



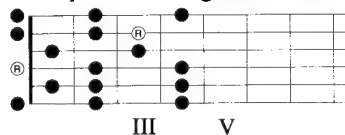
E Lydian Augmented



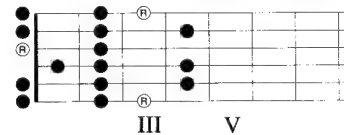
A Lydian Augmented



D Lydian Augmented



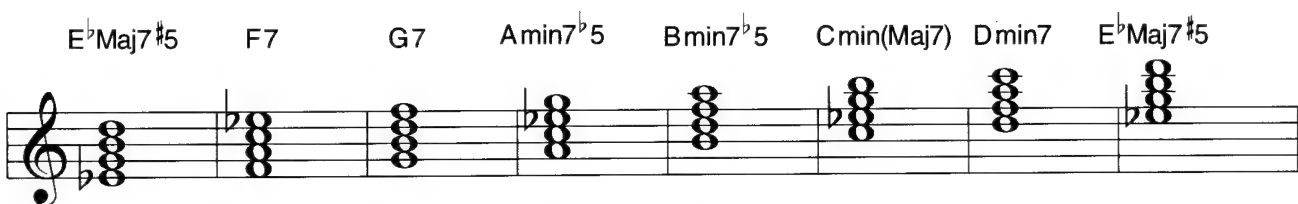
G Lydian Augmented



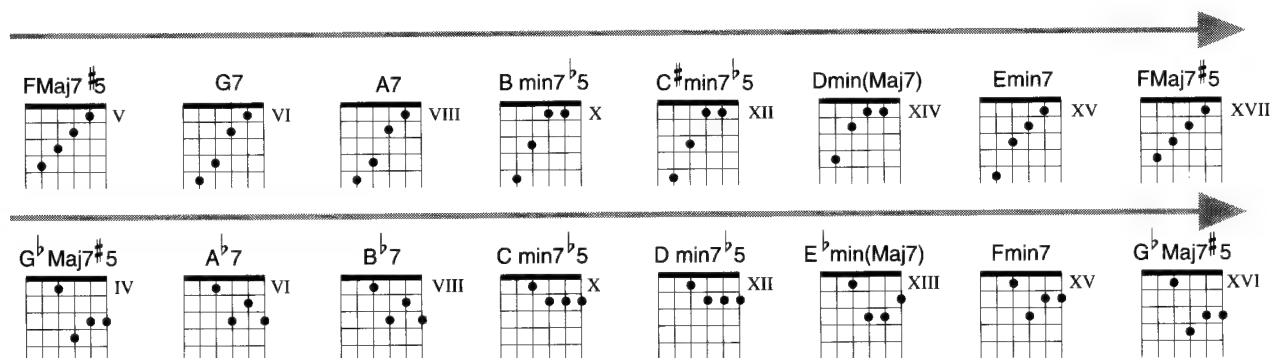
# HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Lydian augmented mode. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for F Lydian Augmented and the second is for G<sup>b</sup> Lydian Augmented. Read through them from left to right.



## Improvisation

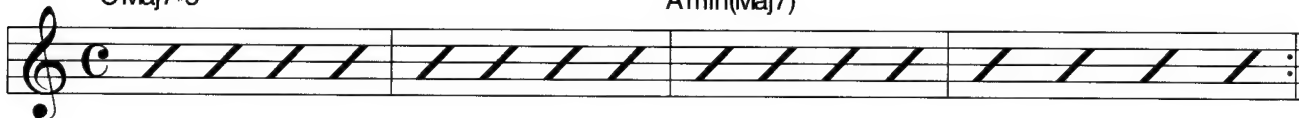
## USING THE MODE

The Lydian augmented mode will work well over the following: 1) any of the chords constructed from the harmonized Lydian augmented mode; 2) starting from the root of **maj7#5** **maj9#5** **11** and **maj7#5** chords.

### 1. C Lydian Augmented

C Maj7#5

Amin(Maj7)



### 2. G Lydian Augmented

G Maj7#5



LYDIAN  
AUGMENTED

# MELODIC PATTERNS

For Practice

## A<sup>b</sup> Lydian Augmented

12/8

T  
A  
B

4 3 4 6 4 6 3 6 3 5 3 5 | 2 5 2 3 2 3 5 3 5 6 5 6

T  
A  
B

3 3 5 3 5 3 5 3 5 3 5 | 6 5 6 3 6 3 4 3 4 (4)

T  
A  
B

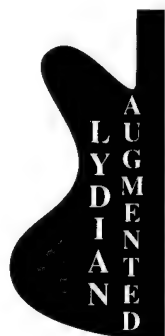
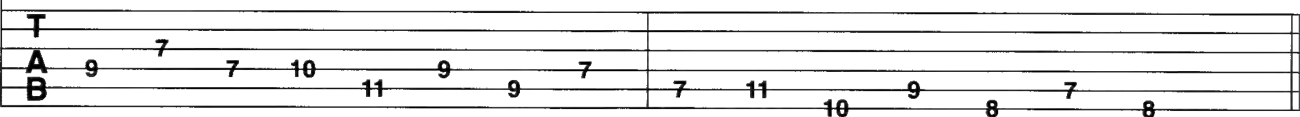
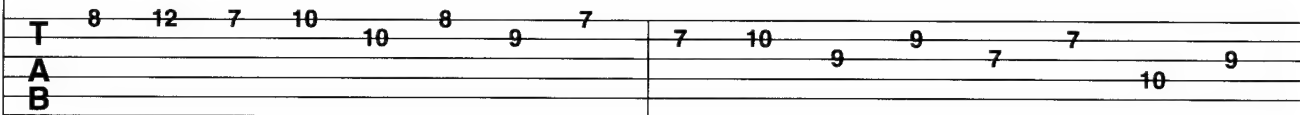
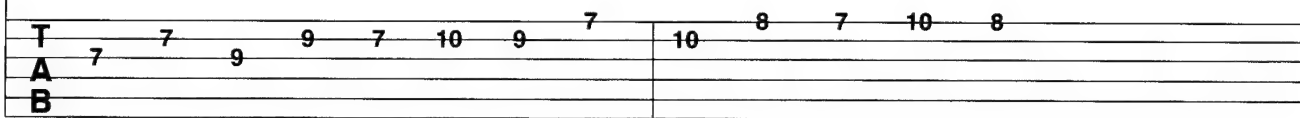
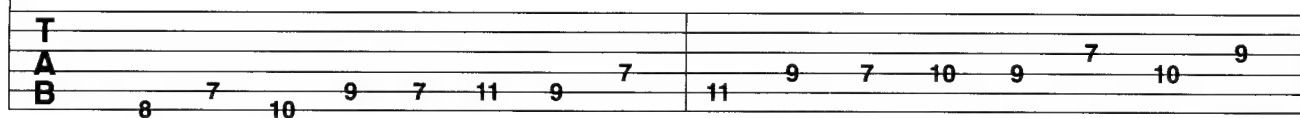
4 3 4 3 6 3 6 5 6 5 3 5 | 3 5 3 5 3 5 3 6 3 6 5 6

T  
A  
B

5 3 5 3 2 3 2 5 2 5 3 5 | 3 6 3 6 4 6 4 3 4 (4)

LYDIAN AUGMENTED

## C Lydian Augmented



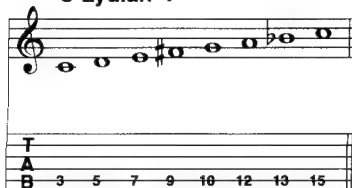
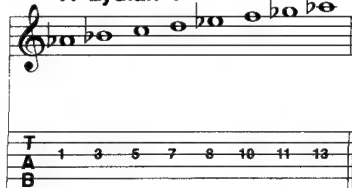
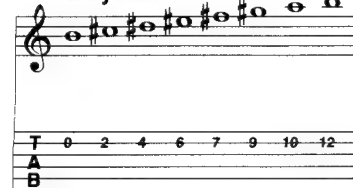
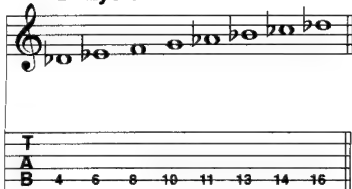
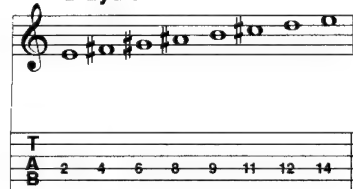
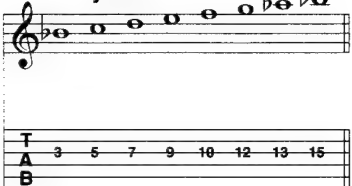
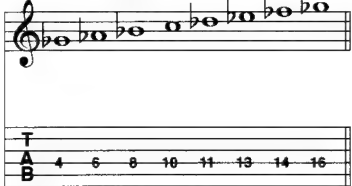
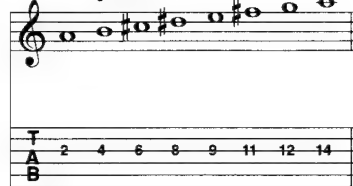
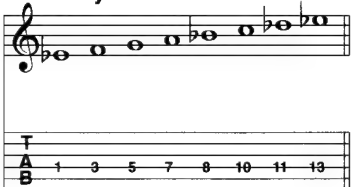
The

# LYDIAN <sup>b</sup>7

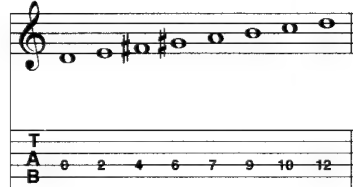
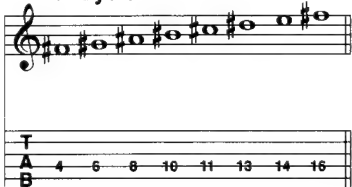
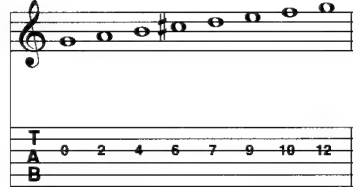
Mode

**In Every Key  
on Single Strings**

The Lydian <sup>b</sup>7 mode is a dominant-type scale that is built upon the fourth degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C Lydian <sup>b</sup>7A<sup>b</sup> Lydian <sup>b</sup>7B Lydian <sup>b</sup>7F Lydian <sup>b</sup>7D<sup>b</sup> Lydian <sup>b</sup>7E Lydian <sup>b</sup>7B<sup>b</sup> Lydian <sup>b</sup>7G<sup>b</sup> Lydian <sup>b</sup>7A Lydian <sup>b</sup>7E<sup>b</sup> Lydian <sup>b</sup>7

G<sup>b</sup> and F<sup>#</sup> are enharmonically equivalent. The notes sound the same but are named differently.

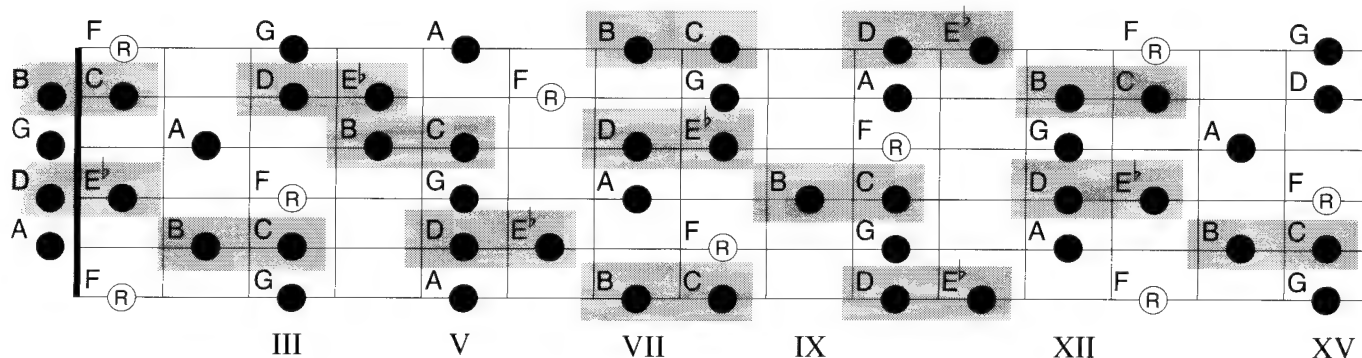
D Lydian <sup>b</sup>7F<sup>#</sup> Lydian <sup>b</sup>7G Lydian <sup>b</sup>7



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Lydian  $\flat 7$  mode is 1 - 1 - 1 - 1/2 - 1 - 1/2 - 1. The half steps occur between steps four and five, and six and seven. The F Lydian  $\flat 7$  Mode is shown below on all strings. Practice improvising in all keys using the Lydian  $\flat 7$  Mode up and down each string.

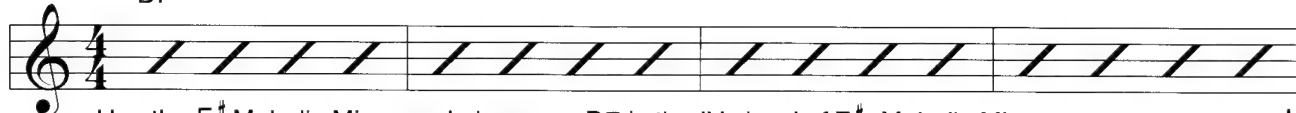


## Thinking in a Parent Key

## PERSPECTIVE #2

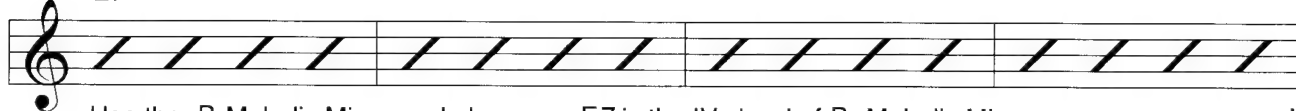
Dominant 7th chords function as both IV and V chords in the melodic minor scale. The Lydian  $\flat 7$  mode corresponds to the IV chord. If you are improvising against a D7 chord and you want to use the Lydian  $\flat 7$  mode, You ask yourself: "in what melodic minor scale does D7 appear as the IV chord?" The answer of course is A Melodic Minor.

B7



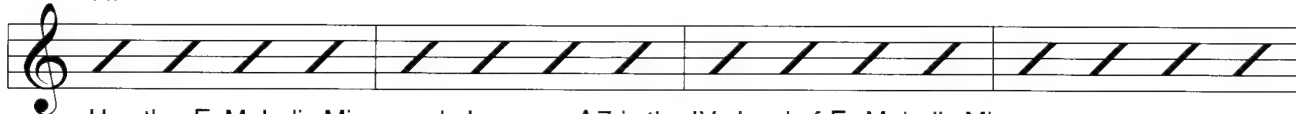
Use the F# Melodic Minor scale because B7 is the IV chord of F# Melodic Minor. \_\_\_\_\_

E7



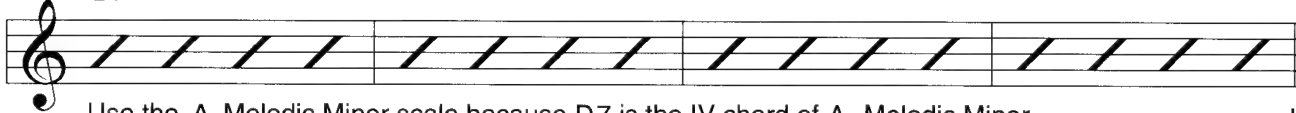
Use the B Melodic Minor scale because E7 is the IV chord of B Melodic Minor. \_\_\_\_\_

A7



Use the E Melodic Minor scale because A7 is the IV chord of E Melodic Minor. \_\_\_\_\_

D7



Use the A Melodic Minor scale because D7 is the IV chord of A Melodic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce a Lydian  $\flat 7$  mode, simply lower the seventh degree of any Lydian mode.

F Lydian                      E $\flat$  Lydian

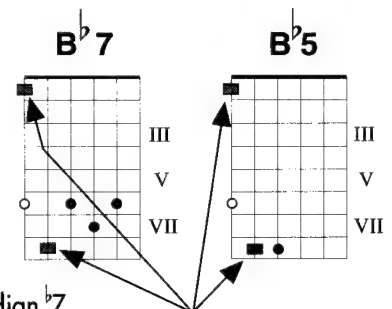
F Lydian  $\flat 7$                       E $\flat$  Lydian  $\flat 7$

## PERSPECTIVE #4

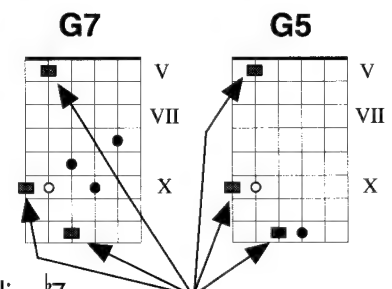
### In Relation to a Chord's Root

You locate a Lydian  $\flat 7$  mode by thinking of the melodic minor scale whose root lies a perfect 5th above or a 4th below the root of a dominant 7th chord. If you were improvising against an F7 chord and desired Lydian  $\flat 7$  sounds, you would play a C Melodic Minor scale.

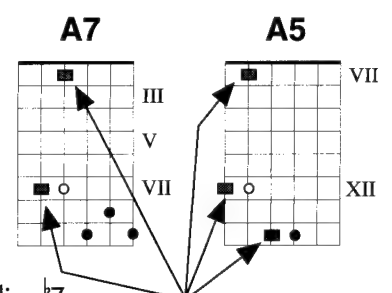
○ = root  
■ = first note of the parent scale



Suppose you were improvising against these chords. The Lydian  $\flat 7$  mode could be thought of as the melodic minor scale that begins on this note (F).



Suppose you were improvising against these chords. The Lydian  $\flat 7$  mode could be thought of as the melodic minor scale that begins on this note (D).



Suppose you were improvising against these chords. The Lydian  $\flat 7$  mode could be thought of as the melodic minor scale that begins on this note (E).

## Adjusting Key Signatures

## PERSPECTIVE #5

You can deduce the proper key signature for a specific Lydian  $\flat 7$  mode by first creating an unaltered Lydian key signature: drop a flat or add a sharp to a major key based on the root of the chord. Now, change that key signature to reflect a lowered seventh degree. If you wanted to know the key signature for A Lydian  $\flat 7$ , you would think the following: The key of A Major has three sharps (F $\sharp$ , C $\sharp$ , G $\sharp$ ). Add a sharp (D $\sharp$ ), and you now have four sharps in the key signature. If you now lower the G $\sharp$  to G $\flat$  to reflect the Lydian  $\flat 7$  lowered seventh degree, you have the key signature for A Lydian  $\flat 7$ : F $\sharp$ , C $\sharp$ , and D $\sharp$ . What key signature corresponds to D Lydian  $\flat 7$ ? The key of D has two sharps (F $\sharp$ , C $\sharp$ ). Add a sharp (G $\sharp$ ) and lower the C $\sharp$  to C $\flat$  to reflect the lowered seventh degree and you have your key signature: F $\sharp$  and G $\sharp$ .

## The Mode in Six Closed Positions

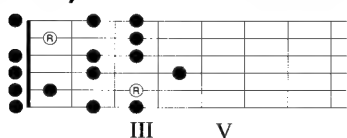
## FINGERINGS

Here are six fingerings for the Lydian  $\flat 7$  mode in the key of D. Practice the mode in every key.

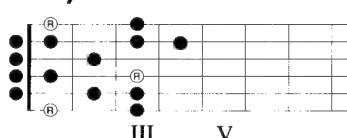
# OPEN POSITION FINGERINGS

*In Every Key*

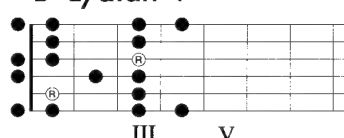
C Lydian<sup>b</sup>7



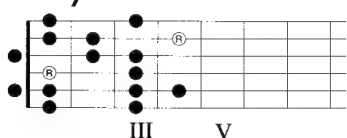
F Lydian<sup>b</sup>7



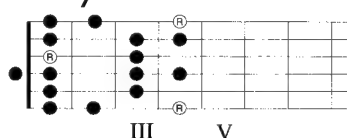
B<sup>b</sup> Lydian<sup>b</sup>7



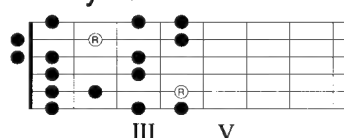
E<sup>b</sup> Lydian<sup>b</sup>7



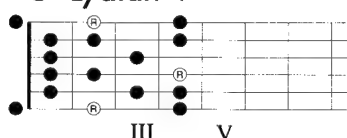
A<sup>b</sup> Lydian<sup>b</sup>7



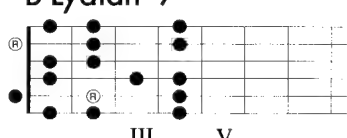
D<sup>b</sup> Lydian<sup>b</sup>7



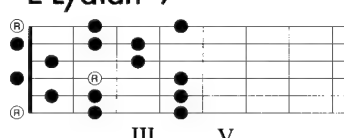
G<sup>b</sup> Lydian<sup>b</sup>7



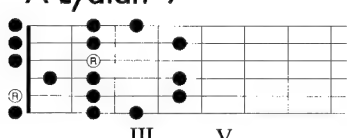
B Lydian<sup>b</sup>7



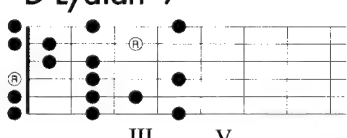
E Lydian<sup>b</sup>7



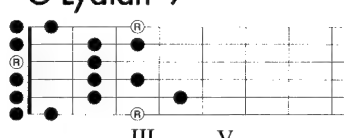
A Lydian<sup>b</sup>7



D Lydian<sup>b</sup>7



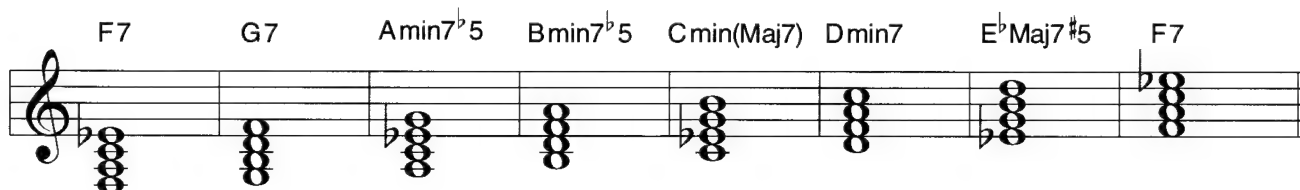
G Lydian<sup>b</sup>7



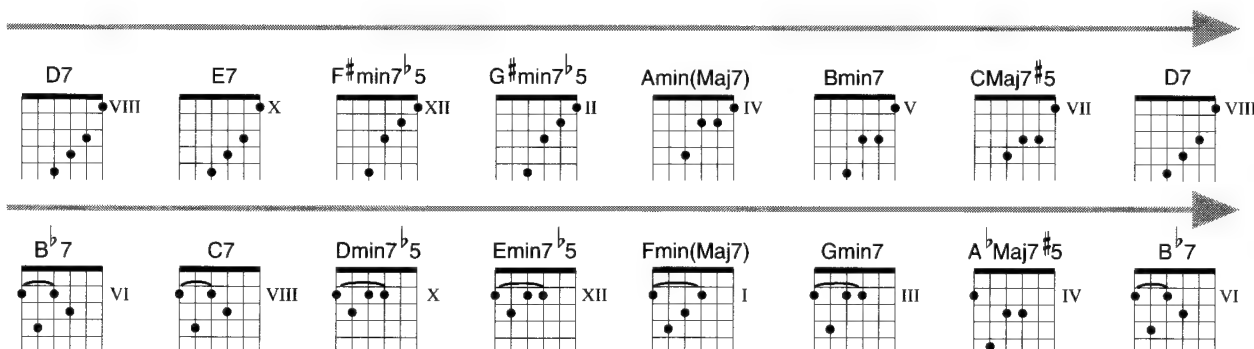
# HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized Lydian<sup>b</sup>7 mode. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for D Lydian<sup>b</sup>7 and the second is for B<sup>b</sup> Lydian<sup>b</sup>7. Read through them from left to right.



# Improvisation

## USING THE MODE

The Lydian<sup>b</sup>7 mode works well over the following: 1) any of the chords constructed from the harmonized Lydian<sup>b</sup>7 scale; 2) any **dominant 7th, 9th or 13th chord** with or without a raised 11th.

### 1. D Lydian<sup>b</sup>7

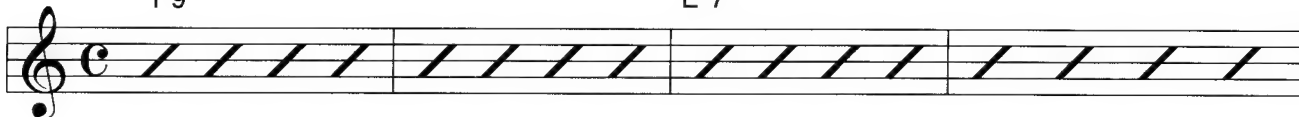
D9#11



### 2. F, E<sup>b</sup>, D<sup>b</sup>, and C Lydian<sup>b</sup>7

F9

E<sup>b</sup>7

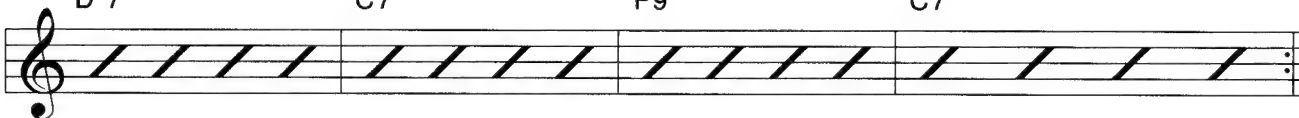


D<sup>b</sup>7

C7

F9

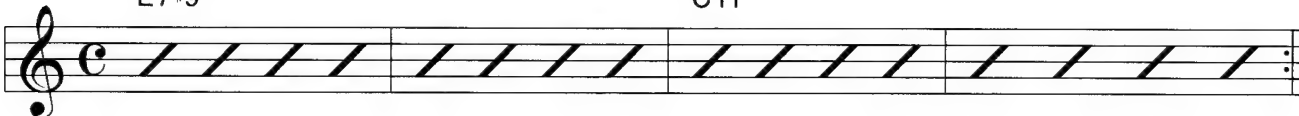
C7



### 3. E and C Lydian<sup>b</sup>7

E7#9

C11



### 4. G Lydian<sup>b</sup>7

Dmin7

G9#11

CMaj9



D Dorian

G Lydian<sup>b</sup>7

C Lydian or Ionian

# MELODIC PATTERNS

For Practice

## A<sup>b</sup> Lydian<sup>b</sup>7

T  
A  
B

T  
A  
B

T  
A  
B

T  
A  
B



## D Lydian $\flat 7$

The first staff of music is written on a five-line staff with a treble clef. It contains a sequence of notes with various accidentals (sharps and naturals) and stems, representing the first line of the musical score.

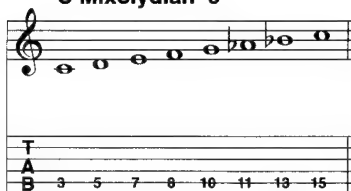


# The MIXOLYDIAN <sup>b</sup>6 Mode

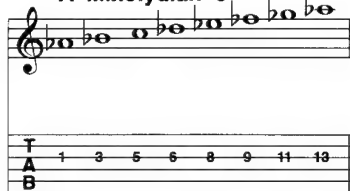
**In Every Key  
on Single Strings**

The Mixolydian <sup>b</sup>6 mode is a dominant-type scale that is built on the fifth degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

**C Mixolydian <sup>b</sup>6**



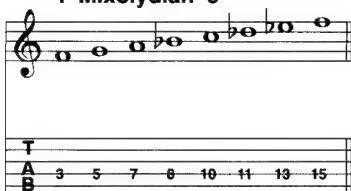
**A<sup>b</sup> Mixolydian <sup>b</sup>6**



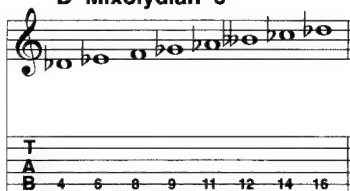
**B Mixolydian <sup>b</sup>6**



**F Mixolydian <sup>b</sup>6**



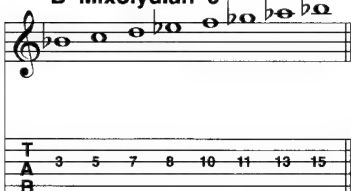
**D<sup>b</sup> Mixolydian <sup>b</sup>6**



**E Mixolydian <sup>b</sup>6**



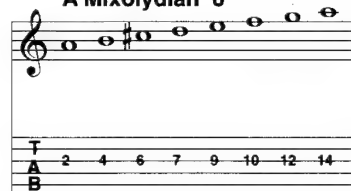
**B<sup>b</sup> Mixolydian <sup>b</sup>6**



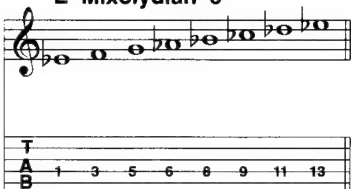
**F<sup>#</sup>/G<sup>b</sup> Mixolydian <sup>b</sup>6**



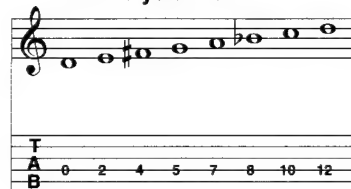
**A Mixolydian <sup>b</sup>6**



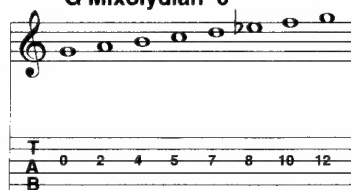
**E<sup>b</sup> Mixolydian <sup>b</sup>6**



**D Mixolydian <sup>b</sup>6**



**G Mixolydian <sup>b</sup>6**

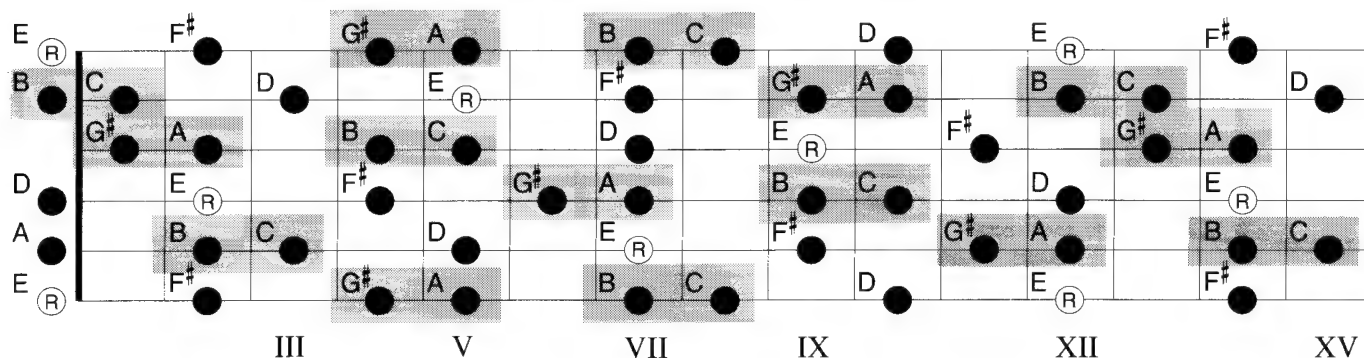




## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Mixolydian<sup>b</sup>6 mode is 1-1-1/2-1-1/2-1-1. The half steps appear between steps three and four, and five and six. The E Mixolydian<sup>b</sup>6 Mode is shown below on all strings. Practice improvising in all keys using the Mixolydian<sup>b</sup>6 mode up and down each string.



## Thinking in a Parent Key

## PERSPECTIVE #2

Dominant 7th chords function as both IV and V chords in the melodic minor scale. The Mixolydian<sup>b</sup>6 mode corresponds to the V chord. If you were improvising against an F7 chord and you wanted to use the Mixolydian<sup>b</sup>6 mode, you would ask yourself, "in what melodic minor scale does F7 appear as the V chord?" The answer is B<sup>b</sup> Melodic Minor.

G7

Use the C Melodic Minor scale because G7 is the V chord of C Melodic Minor. \_\_\_\_\_

C7

Use the F Melodic Minor scale because C7 is the V chord of F Melodic Minor. \_\_\_\_\_

F7

Use the B<sup>b</sup> Melodic Minor scale because F7 is the V chord of B<sup>b</sup> Melodic Minor. \_\_\_\_\_

B<sup>b</sup>7

Use the E<sup>b</sup> Melodic Minor scale because B<sup>b</sup>7 is the V chord of E<sup>b</sup> Melodic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce a Mixolydian  $\flat 6$  mode, simply lower the sixth degree of any Mixolydian mode.

G Mixolydian

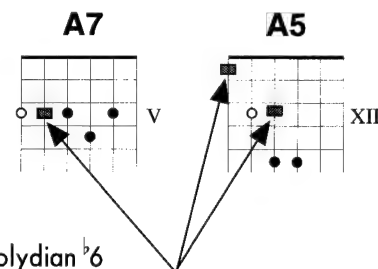
B $\flat$  MixolydianG Mixolydian  $\flat 6$ B $\flat$  Mixolydian  $\flat 6$ 

## PERSPECTIVE #4

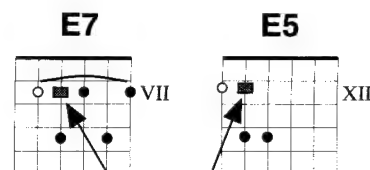
### In Relation to a Chord's Root

You locate a Mixolydian  $\flat 6$  mode by thinking of the melodic minor scale whose root lies a perfect 4th above or a perfect 5th below the root of a dominant 7th chord. If you were improvising against an A7 chord and wanted Mixolydian  $\flat 6$  sounds, you would play a D $\flat$  Melodic Minor scale.

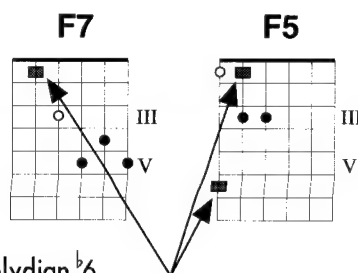
- = root
- = first note of the parent scale



Suppose you were improvising against these chords. The Mixolydian  $\flat 6$  mode could be thought of as the melodic minor scale that begins on this note (D).



Suppose you were improvising against these chords. The Mixolydian  $\flat 6$  mode could be thought of as the melodic minor scale that begins on this note (A).



Suppose you were improvising against these chords. The Mixolydian  $\flat 6$  mode could be thought of as the melodic minor scale that begins on this note (B $\flat$ ).

## Adjusting Key Signatures

## PERSPECTIVE #5

You can deduce the proper key signature for a specific Mixolydian<sup>b6</sup> mode by first creating an unaltered Mixolydian key signature: drop a sharp or add a flat to a major key based on the root of the chord. Now, change that key signature to reflect a lowered sixth degree. If you wanted to know the key signature for A Mixolydian<sup>b6</sup>, you would think the following: The key of A Major has three sharps (F<sup>#</sup>, C<sup>#</sup>, G<sup>#</sup>). Drop a sharp (G<sup>#</sup>), and you now have two sharps in the key signature. If you now lower the F<sup>#</sup> to F<sup>n</sup> to reflect the Mixolydian<sup>b6</sup> lowered sixth degree, you have the key signature for A Mixolydian<sup>b6</sup>: C<sup>#</sup>. What key signature corresponds to C Mixolydian<sup>b6</sup>? The key of C has no sharps or flats. Add a flat (B<sup>b</sup>) and lower the A to A<sup>b</sup> to reflect the lowered sixth degree and you have your key signature: A<sup>b</sup> and B<sup>b</sup>.

## The Mode in Six Closed Positions

# FINGERINGS

Here are six fingerings for the Mixolydian  $\flat 6$  mode in the key of A. Practice the mode in every key.

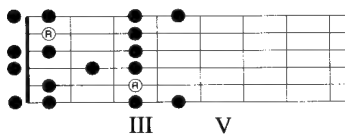
The 'T' part of the exercise is written in treble clef. The melody consists of the following notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff shows fingerings for each note: 3, 5, 2, 4, 5, 2, 3, 5, 2, 4, 2, 3, 5, 6, 3, 5. The notes are grouped into measures: (G4, A4), (B4, C5), (D5, E5), (F5, G5), (A5, B5), (C6, D6), (E6, F6), (G6, A6), (B6, C7).

[illegible][illegible]

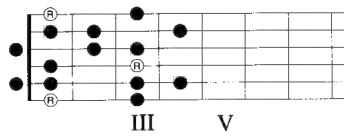
# OPEN POSITION FINGERINGS

In Every Key

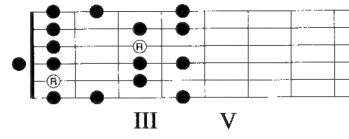
C Mixolydian  $\flat 6$



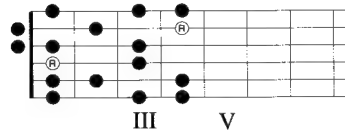
F Mixolydian  $\flat 6$



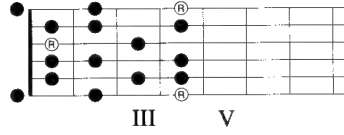
B $\flat$  Mixolydian  $\flat 6$



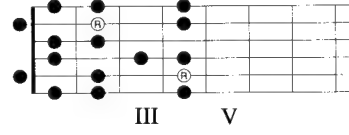
E $\flat$  Mixolydian  $\flat 6$



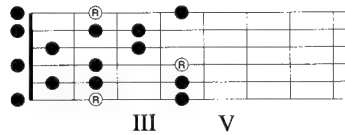
A $\flat$  Mixolydian  $\flat 6$



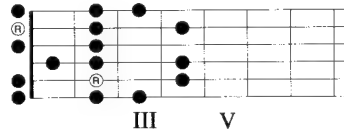
D $\flat$  Mixolydian  $\flat 6$



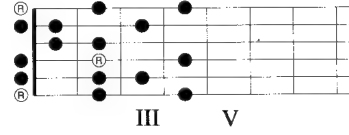
G $\flat$  Mixolydian  $\flat 6$



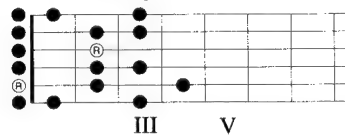
B Mixolydian  $\flat 6$



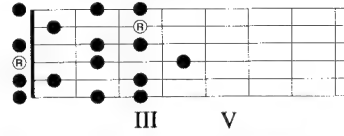
E Mixolydian  $\flat 6$



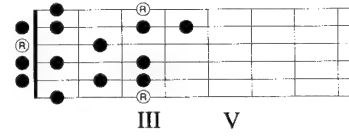
A Mixolydian  $\flat 6$



D Mixolydian  $\flat 6$



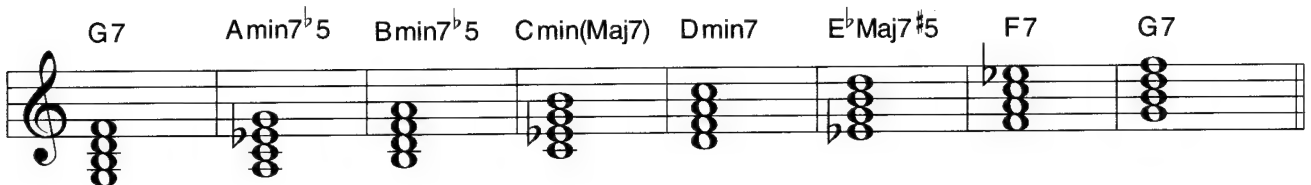
G Mixolydian  $\flat 6$



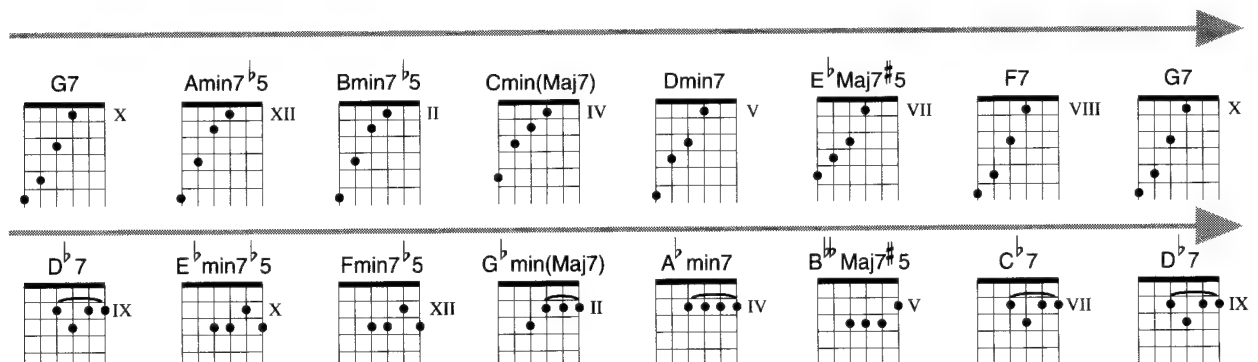
# HARMONIZING THE MODE

Chord Voicings

Here are the chords constructed from the harmonized Mixolydian  $\flat 6$  mode. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for G Mixolydian  $\flat 6$  and the second is for D $\flat$  Mixolydian  $\flat 6$ . Read through them from left to right.



# Improvisation

## USING THE MODE

The Mixolydian  $\flat 6$  mode works well over the following: 1) any of the chords constructed from the harmonized Mixolydian  $\flat 6$  mode; 2) **dominant 7 $\sharp 5$**  chords; 3) **dominant  $\flat 13$**  chords.

### 1. B $\flat$ Mixolydian $\flat 6$

B $\flat$  7+

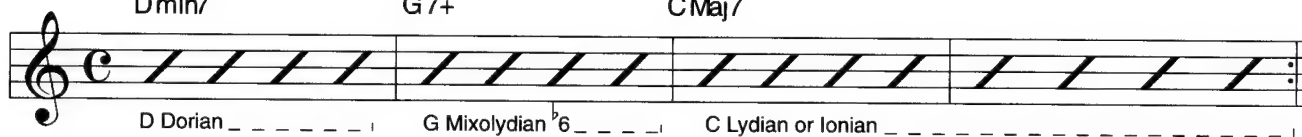


### 2. G Mixolydian $\flat 6$

Dmin7

G7+

CMaj7



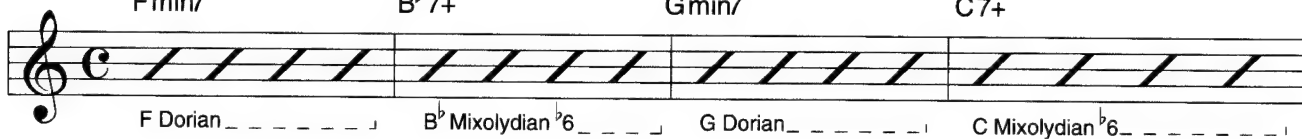
### 3. B $\flat$ , C Mixolydian $\flat 6$

Fmin7

B $\flat$  7+

Gmin7

C7+

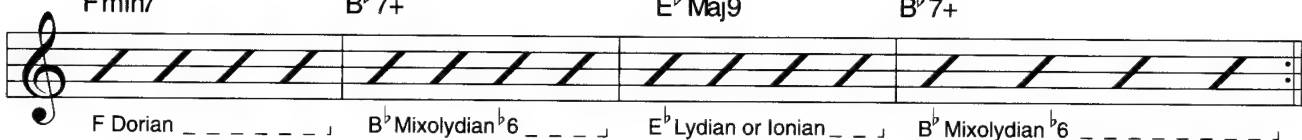


Fmin7

B $\flat$  7+

E $\flat$  Maj9

B $\flat$  7+







The

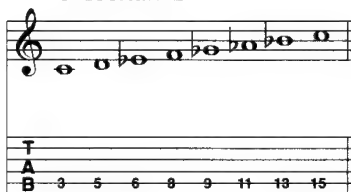
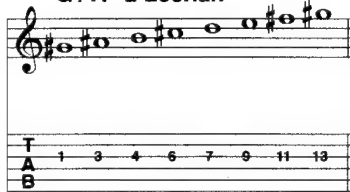
# LOCRIAN #2

Mode

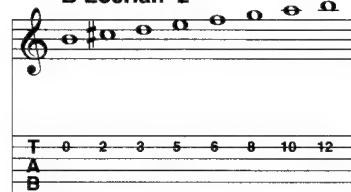
**In Every Key  
on Single Strings**

The Locrian #2 mode is a half-diminished-type scale that is built on the sixth degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in the cycle of fourths.

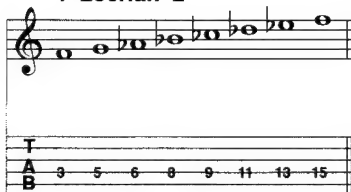
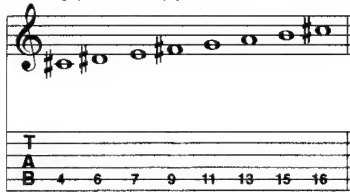
C Locrian #2

G<sup>♯</sup>/A<sup>♭</sup> #2 Locrian

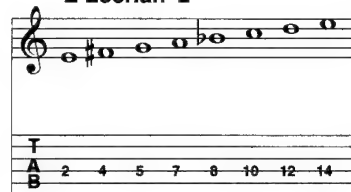
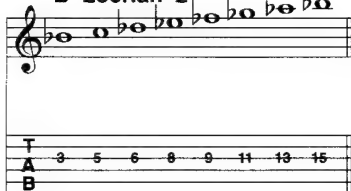
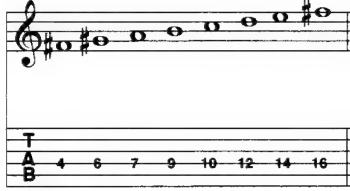
B Locrian #2



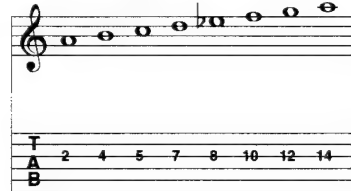
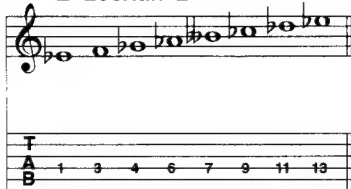
F Locrian #2

C<sup>♯</sup>/D<sup>♭</sup> #2 Locrian

E Locrian #2

B<sup>♭</sup> Locrian #2F<sup>♯</sup>/G<sup>♭</sup> #2 Locrian

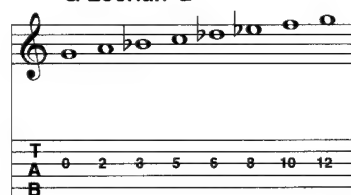
A Locrian #2

E<sup>♭</sup> Locrian #2

D Locrian #2



G Locrian #2

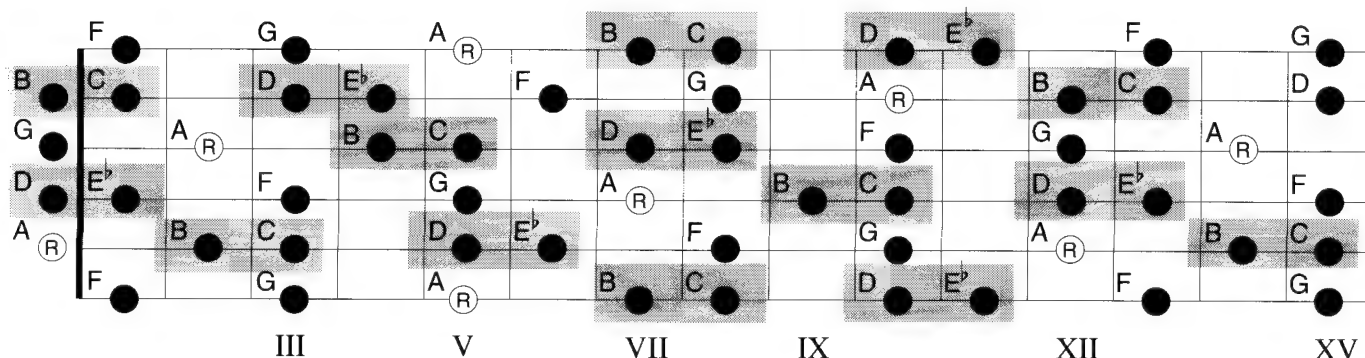




## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Locrian #2 mode is 1 - 1/2 - 1 - 1/2 - 1 - 1 - 1. The half steps appear between steps two and three, and four and five. The A Locrian #2 Mode is shown below on all strings. Practice improvising in all keys using the Locrian #2 mode up and down each string.

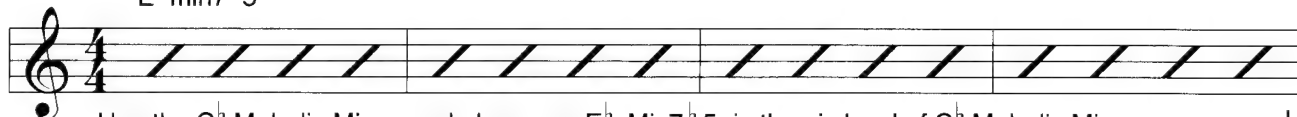


## Thinking in a Parent Key

## PERSPECTIVE #2

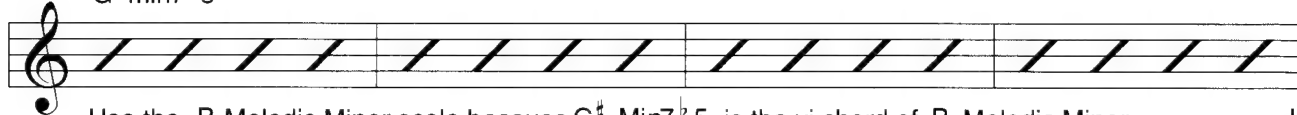
Half-diminished chords function as both vi and vii chords in the melodic minor scale. The Locrian #2 mode corresponds to the vi chord. If you were improvising over an Fmin7<sup>b</sup>5 chord and you wanted to use the Locrian #2 mode, you would ask yourself, "in what melodic minor scale does Fmin7<sup>b</sup>5 appear as a vi chord?" The answer is A<sup>b</sup> Melodic Minor.

E<sup>b</sup> min7<sup>b</sup>5



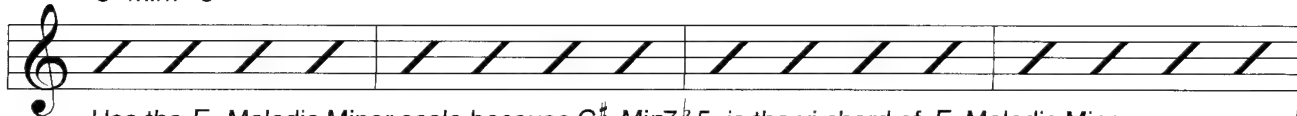
Use the G<sup>b</sup> Melodic Minor scale because E<sup>b</sup> Min7<sup>b</sup>5 is the vi chord of G<sup>b</sup> Melodic Minor. \_\_\_\_\_

G<sup>#</sup> min7<sup>b</sup>5



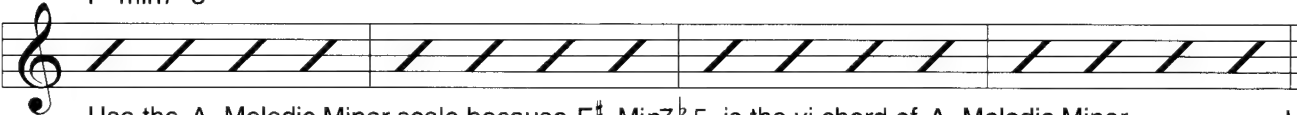
Use the B Melodic Minor scale because G<sup>#</sup> Min7<sup>b</sup>5 is the vi chord of B Melodic Minor. \_\_\_\_\_

C<sup>#</sup> min7<sup>b</sup>5



Use the E Melodic Minor scale because C<sup>#</sup> Min7<sup>b</sup>5 is the vi chord of E Melodic Minor. \_\_\_\_\_

F<sup>#</sup> min7<sup>b</sup>5



Use the A Melodic Minor scale because F<sup>#</sup> Min7<sup>b</sup>5 is the vi chord of A Melodic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce a Locrian #2 mode, simply raise the second degree of any Locrian mode.

B Locrian                      A Locrian

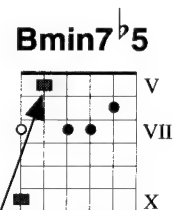
B Locrian #2                      A Locrian #2

## PERSPECTIVE #4

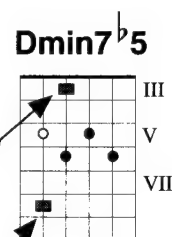
### In Relation to a Chord's Root

You create a Locrian #2 mode by thinking of the melodic minor scale whose root lies a minor third above the root of a half-diminished ( $\text{min}7^b5$ ) chord. If you were improvising over a  $\text{Gmin}7^b5$  chord and wanted to hear Locrian #2 sounds, you would play a  $\text{B}^b$  Melodic Minor.

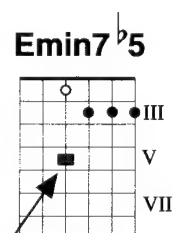
- = root  
■ = first note of the parent scale



Suppose you were improvising against this chord. The Locrian #2 mode could be thought of as the melodic minor scale that begins on this note (D).



Suppose you were improvising against this chord. The Locrian #2 mode could be thought of as the melodic minor scale that begins on this note (F).



Suppose you were improvising against this chord. The Locrian #2 mode could be thought of as the melodic minor scale that begins on this note (G).

## Adjusting Key Signatures

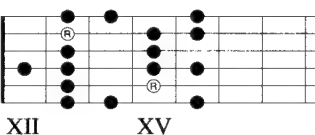
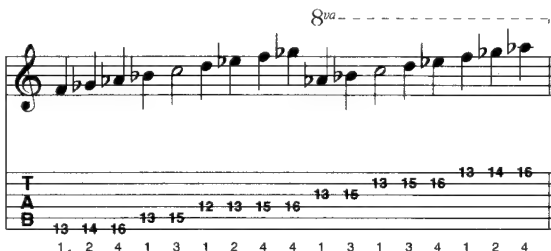
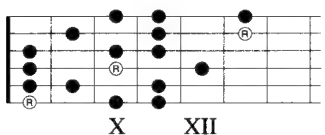
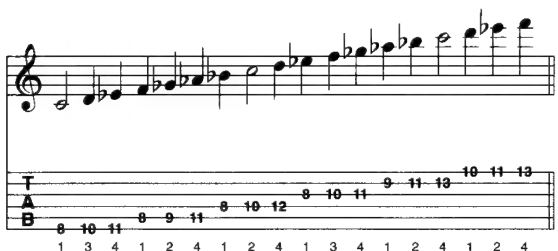
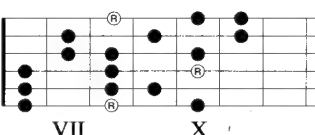
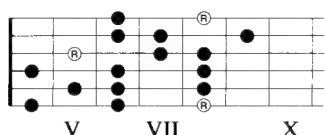
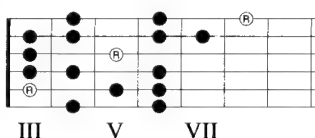
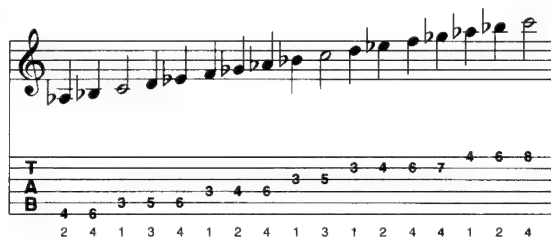
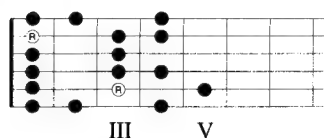
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Locrian #2 mode by first creating an unaltered Locrian key signature: add two flats or drop two sharps to a minor key based on the root of the chord. Now, change that key signature to reflect a raised second degree. If you wanted to know the key signature for D Locrian #2, you would think the following: The key of D Minor has one flat (B $\flat$ ). Add two flats (E $\flat$ , A $\flat$ ) and you now have three flats in the key signature. If you now raise the E $\flat$  to E $\natural$  to reflect the Locrian #2 raised degree, you have the key signature for D Locrian #2: B $\flat$  and A $\flat$ . What key signature corresponds to B Locrian #2? The key of B Minor has two sharps (F $\sharp$ , C $\sharp$ ). Drop two sharps and raise C to C $\sharp$  to reflect the raised second degree and you have your key signature: C $\sharp$ .

## The Mode in Six Closed Positions

## FINGERINGS

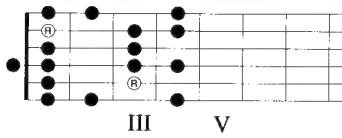
Here are six fingerings for the Locrian #2 mode in the key of C. Practice the mode in every key.



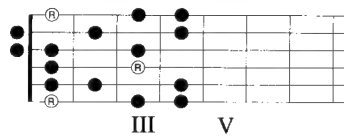
# OPEN POSITION FINGERINGS

*In Every Key*

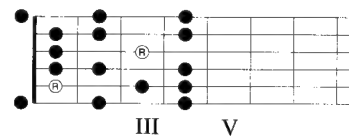
C Locrian #2



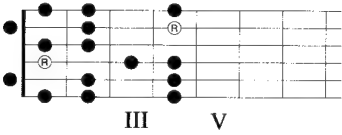
F Locrian #2



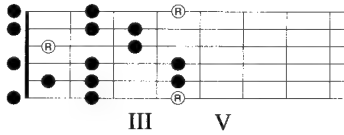
B $\flat$  Locrian #2



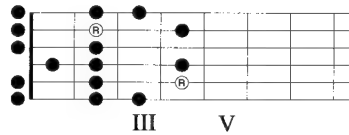
E $\flat$  Locrian #2



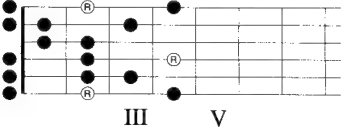
A $\flat$  Locrian #2



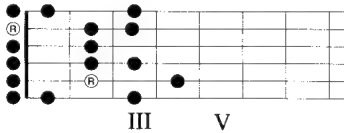
D $\flat$  Locrian #2



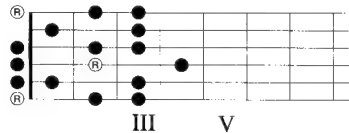
G $\flat$  Locrian #2



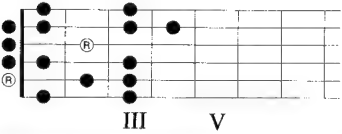
B Locrian #2



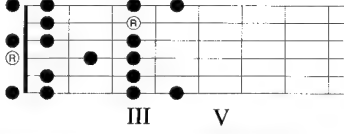
E Locrian #2



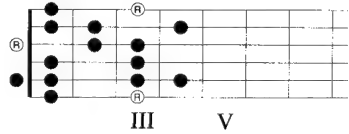
A Locrian #2



D Locrian #2



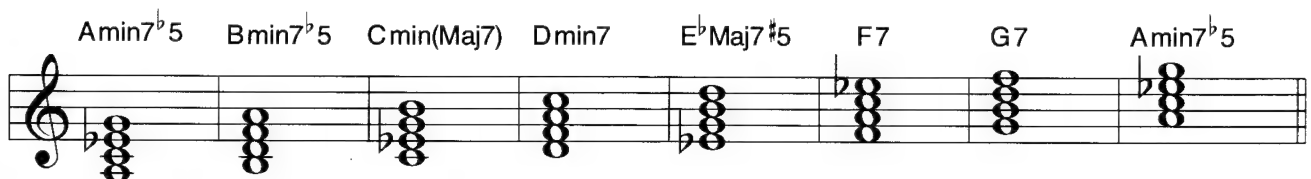
G Locrian #2



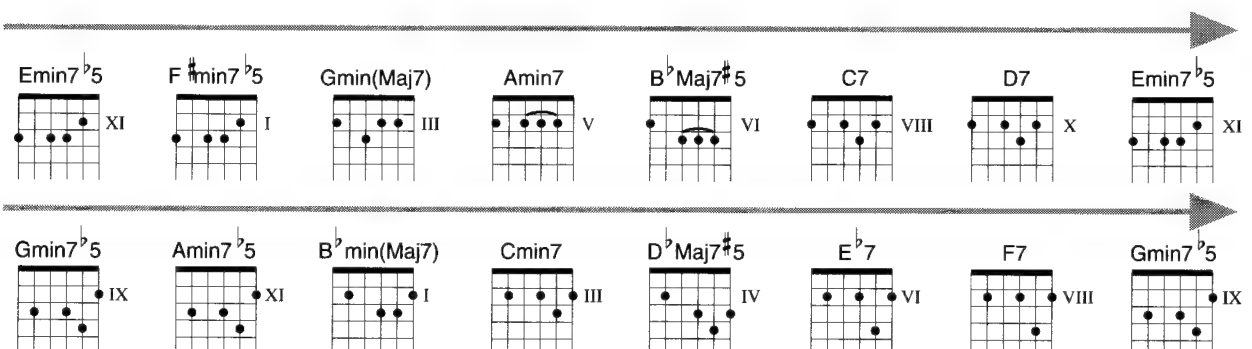
# HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized Locrian #2 mode. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for E Locrian #2 and the second is for G Locrian #2. Read through both from left to right.



# Improvisation

## USING THE MODE

The Locrian #2 mode works well over the following: 1) any of the chords constructed from the harmonized Locrian #2 mode; 2) starting on the root of **half-diminished (min7<sup>b</sup>5) chords.**

### 1. A Locrian #2

Amin7<sup>b</sup>5

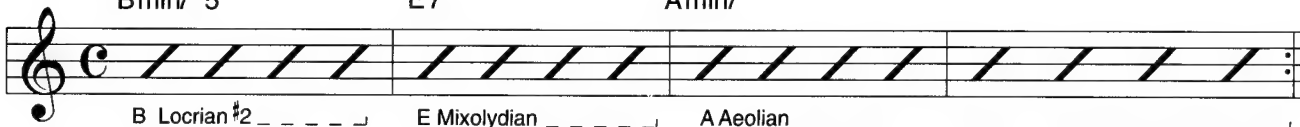


### 2. B Locrian #2

Bmin7<sup>b</sup>5

E7

Amin7



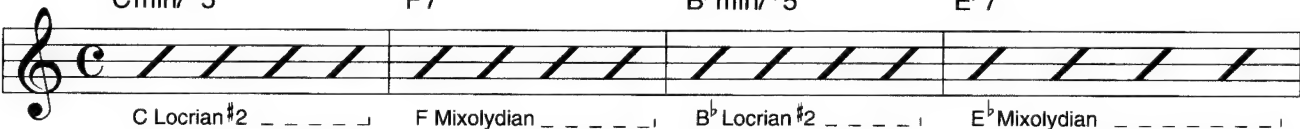
### 3. C, B<sup>b</sup>, and A<sup>b</sup> Locrian #2

Cmin7<sup>b</sup>5

F7

B<sup>b</sup>min7<sup>b</sup>5

E<sup>b</sup>7



A<sup>b</sup>min7<sup>b</sup>5

D<sup>b</sup>7

F<sup>#</sup>min7





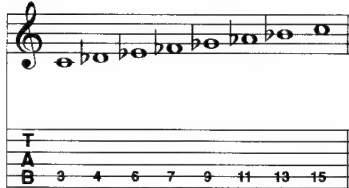


# The SUPER LOCRIAN Mode

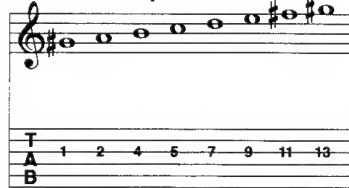
**In Every Key  
on Single Strings**

The Super Locrian mode (also known as the diminished whole tone scale or the altered dominant scale) is both an altered dominant-type and a half-diminished-type scale that is built on the seventh degree of the melodic minor scale. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

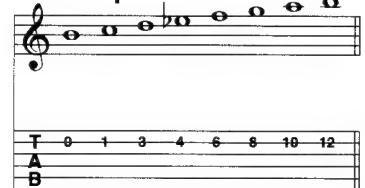
**C Super Locrian**



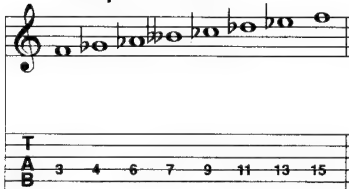
**G<sup>♯</sup> / A<sup>♭</sup> Super Locrian**



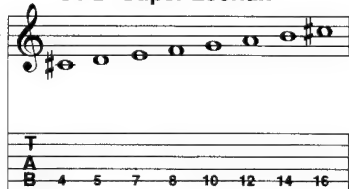
**B Super Locrian**



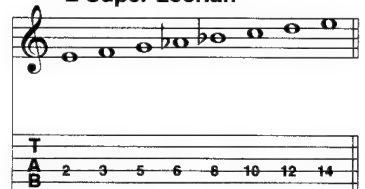
**F Super Locrian**



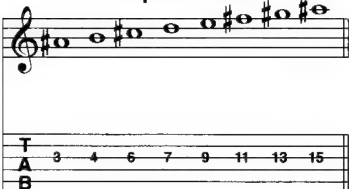
**C<sup>♯</sup> / D<sup>♭</sup> Super Locrian**



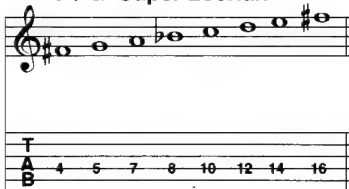
**E Super Locrian**



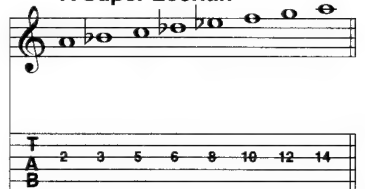
**A<sup>♯</sup> / B<sup>♭</sup> Super Locrian**



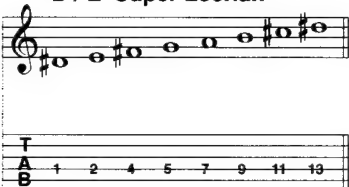
**F<sup>♯</sup> / G<sup>♭</sup> Super Locrian**



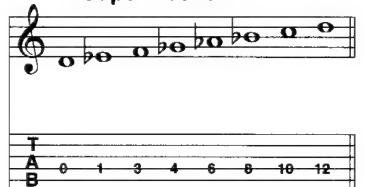
**A Super Locrian**



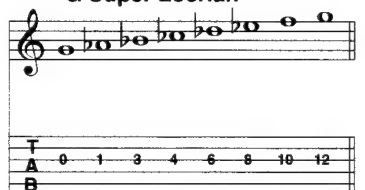
**D<sup>♯</sup> / E<sup>♭</sup> Super Locrian**



**D Super Locrian**



**G Super Locrian**



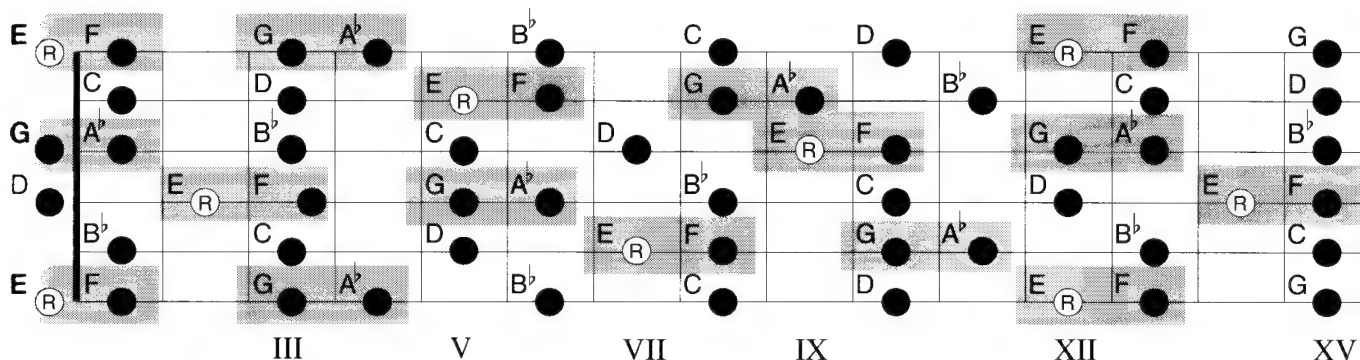


## Finding the Half Steps

## PERSPECTIVE #1

The formula for the Super Locrian mode is  $1/2 - 1 - 1/2 - 1 - 1 - 1$ . The half steps appear between steps one and two, and three and four. The E Super Locrian Mode is shown below on all strings.

Practice improvising in all keys using the Super Locrian mode up and down each string.



## Thinking in a Parent Key

## PERSPECTIVE #2

Half-diminished chords ( $\text{min}7^b5$ ) function as both vi and vii chords in the melodic minor scale. The Super Locrian mode corresponds to the vii chord. If you were improvising over a  $\text{Cmin}7^b5$  chord and you wanted to use Super Locrian sounds, you would ask yourself, "in what melodic minor scale does  $\text{Cmin}7^b5$  appear as a vii chord? The answer:  $\text{D}^b$  Melodic Minor.

$\text{Bmin}7^b5$

Use the C Melodic Minor scale because  $\text{Bmin}7^b5$  is the vii chord of C Melodic Minor. \_\_\_\_\_

$\text{Emin}7^b5$

Use the F Melodic Minor scale because  $\text{Emin}7^b5$  is the vii chord of F Melodic Minor. \_\_\_\_\_

$\text{Amin}7^b5$

Use the  $\text{B}^b$  Melodic Minor scale because  $\text{Amin}7^b5$  is the vii chord of  $\text{B}^b$  Melodic Minor. \_\_\_\_\_

$\text{Dmin}7^b5$

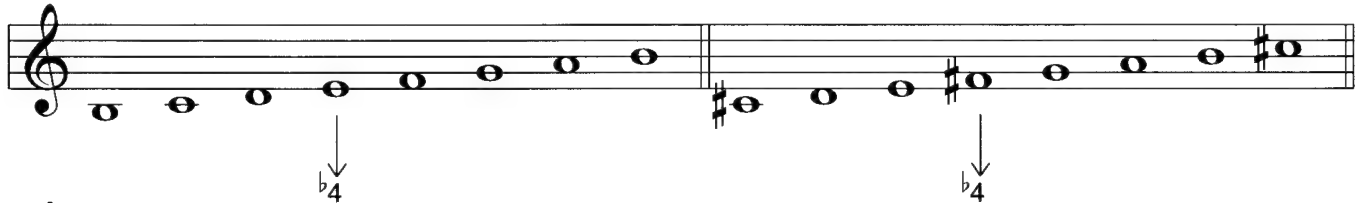
Use the  $\text{E}^b$  Melodic Minor scale because  $\text{Dmin}7^b5$  is the vii chord of  $\text{E}^b$  Melodic Minor. \_\_\_\_\_

## PERSPECTIVE #3

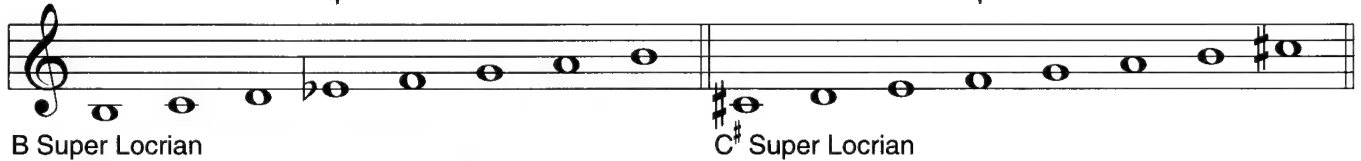
### Altering a Scale

To produce a Super Locrian mode, simply lower the fourth degree of any Locrian mode.

B Locrian

C<sup>#</sup> Locrian

B Super Locrian

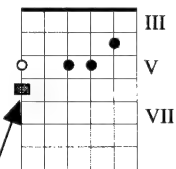
C<sup>#</sup> Super Locrian

## PERSPECTIVE #4

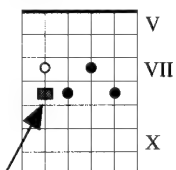
### In Relation to a Chord's Root

You create a Super Locrian mode by thinking of the melodic minor scale whose root lies a minor 2nd above the root of a half-diminished chord (min7<sup>b</sup>5). If you were improvising over a Bmin7<sup>b</sup>5 and wanted to use Super Locrian sounds, you would play C Melodic Minor.

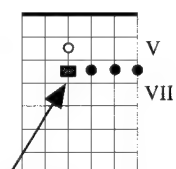
- = root
- = first note of the parent scale

Amin7<sup>b</sup>5

Suppose you were improvising against this chord. The Super Locrian mode could be thought of as the melodic minor scale that begins on this note (B<sup>b</sup>).

Emin7<sup>b</sup>5

Suppose you were improvising against this chord. The Super Locrian mode could be thought of as the melodic minor scale that begins on this note (F).

Gmin7<sup>b</sup>5

Suppose you were improvising against this chord. The Super Locrian mode could be thought of as the melodic minor scale that begins on this note (A<sup>b</sup>).

## Adjusting Key Signatures

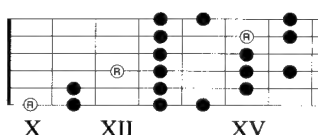
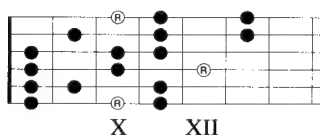
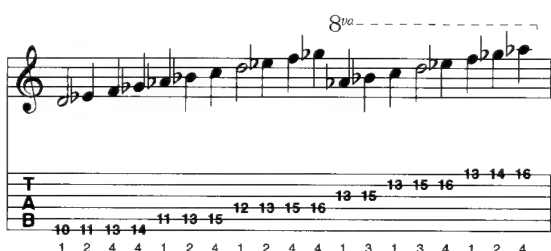
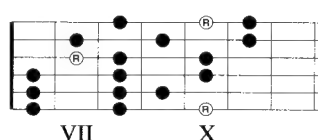
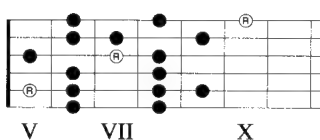
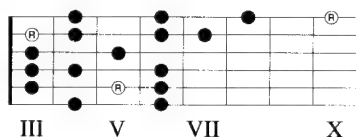
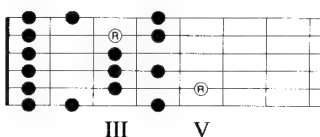
## PERSPECTIVE #5

You can deduce the proper key signature for a specific Super Locrian mode by first creating an unaltered Locrian key signature: add two flats or drop two sharps to a minor key based on the root of the chord. Now, change that key signature to reflect a lowered fourth degree. If you wanted to know the key signature for F Super Locrian, you would think the following: The key of F Minor has four flats ( $B^b$ ,  $E^b$ ,  $A^b$ ,  $D^b$ ). Add two flats ( $C^b$ ,  $G^b$ ) and you now have six flats in the key signature. If you now lower the  $B^b$  to  $B^{bb}$  to reflect the Super Locrian lowered fourth, you have the key signature for F Super Locrian:  $B^{bb}$ ,  $E^b$ ,  $A^b$ ,  $D^b$ ,  $C^b$ ,  $G^b$ . What key signature corresponds to A Super Locrian? The key of A Minor has no sharps or flats. Add two flats and lower D to  $D^b$  to reflect the lowered fourth degree and you have your key signature:  $B^b$ ,  $E^b$ ,  $D^b$ .

## The Mode in Six Closed Positions

## FINGERINGS

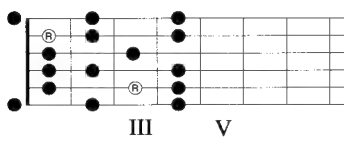
Here are six fingerings for the Super Locrian mode in the key of D. Practice the mode in every key.



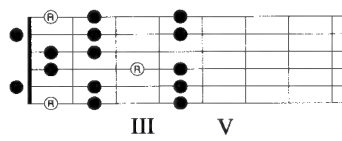
# OPEN POSITION FINGERINGS

*In Every Key*

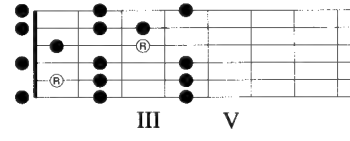
C Super Locrian



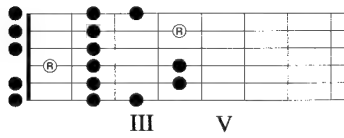
F Super Locrian



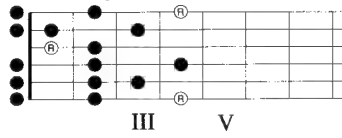
B<sup>b</sup> Super Locrian



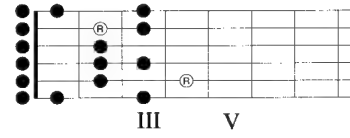
E<sup>b</sup> Super Locrian



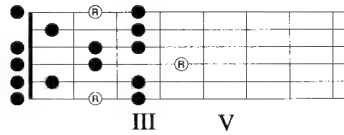
A<sup>b</sup> Super Locrian



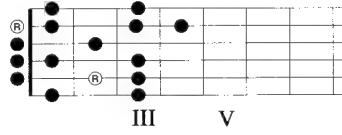
D<sup>b</sup> Super Locrian



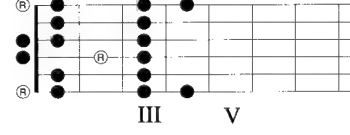
G<sup>b</sup> Super Locrian



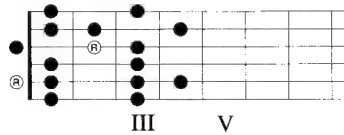
B Super Locrian



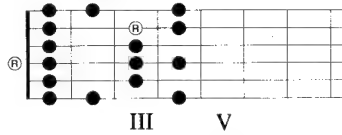
E Super Locrian



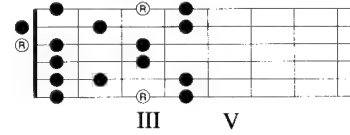
A Super Locrian



D Super Locrian



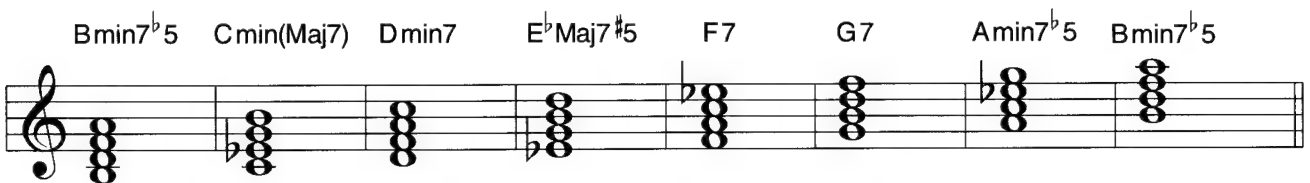
G Super Locrian



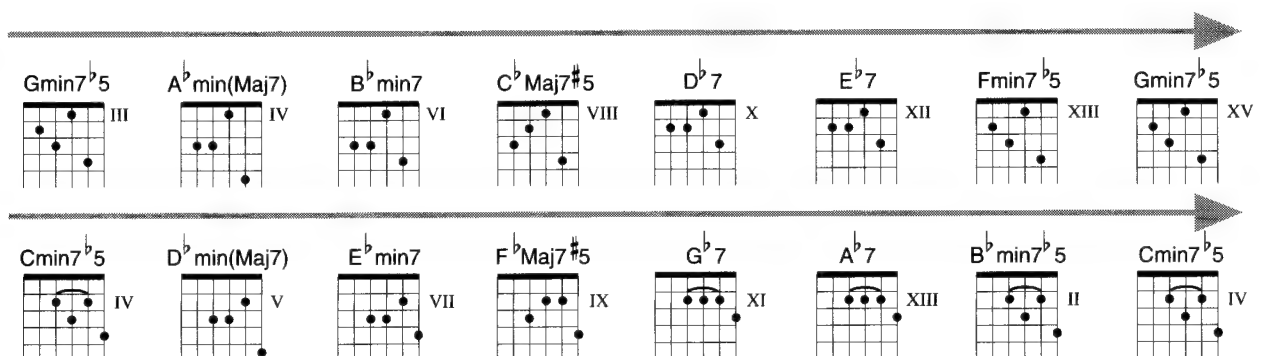
# HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized Super Locrian mode. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for G Super Locrian and the second is for C Super Locrian. Read through them from left to right.



## Improvisation

## USING THE MODE

The Super Locrian mode works well over the following: 1) Any of the chords constructed from the harmonized Super Locrian mode; 2) starting on the root of **dominant chords** that have both an **altered 5th and 9th** in any combination; and 3) starting on the root of **min7<sup>b</sup>5** chords.

### 1. D Super Locrian

Dmin7<sup>b</sup>5



### 2. G Super Locrian

Dmin7

G7<sup>#</sup>5<sup>#</sup>9

CMaj7



### 3. B<sup>b</sup> Super Locrian

Fmin11

B<sup>b</sup>7<sup>#</sup>5<sup>b</sup>9

E<sup>b</sup>Maj9



# MELODIC PATTERNS

For Practice

## B Locrian#2



First musical pattern in B Locrian#2 mode, 4/4 time. The melody consists of eighth and quarter notes. Below the staff are three lines for fretboard positions: T, A, and B.

T	A	B
		2 4 5 3 4 5 5 2 3 2 3 5 4
		3 5 2 2 5 2 4 3 2 4 2 5 4 2 3 6



Second musical pattern in B Locrian#2 mode, 4/4 time. The melody continues with eighth and quarter notes. Below the staff are three lines for fretboard positions: T, A, and B.

T	A	B
2 3 5 3 5 6 5 6 8 6 8 10 9		
8 10 7 10 10 7 9 12 12 9 10 13 12		



Third musical pattern in B Locrian#2 mode, 4/4 time. The melody continues with eighth and quarter notes. Below the staff are three lines for fretboard positions: T, A, and B.

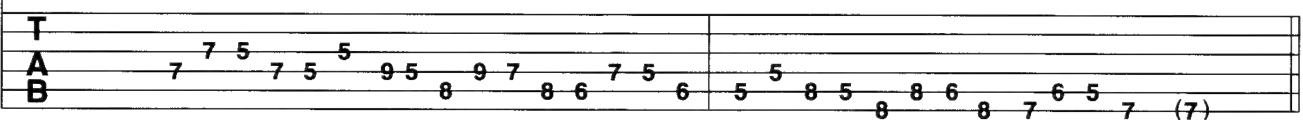
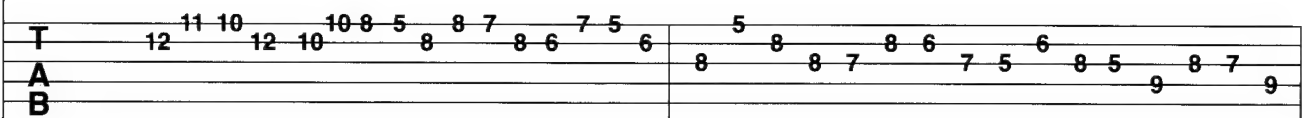
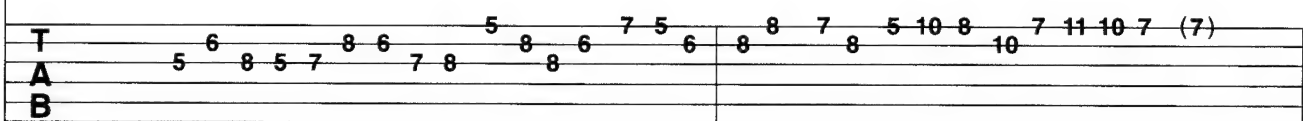
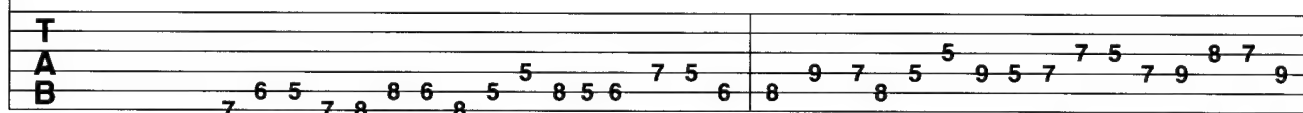
T	A	B
12 9 10 13 10 7 9 12 8 10 7 10 6 8 5 9		
5 6 8 7 3 5 6 5 2 3 5 3 4 2 3 6		



Fourth musical pattern in B Locrian#2 mode, 4/4 time. The melody continues with eighth and quarter notes. Below the staff are three lines for fretboard positions: T, A, and B.

T	A	B
2 4 2 5 2 4 3 2 2 2 3 5 4		
5 2 3 2 5 2 4 5 3 2		

## B Super Locrian



# The HARMONIC MINOR Scale

**In Every Key  
On Single Strings**

Along with the melodic minor scale, the harmonic minor scale is one of the most important minor-type scales used for improvisation. Like the melodic minor, it does not exactly correspond to any commonly used key signature. Here is the scale in all keys. The keys are arranged in a cycle of fourths.

**C Harmonic Minor**

T
A
B

3 5 6 8 10 11 14 15

**A<sup>b</sup> Harmonic Minor**

T
A
B

1 3 4 6 8 9 12 13

**B Harmonic Minor**

T
A
B

0 2 3 5 7 8 11 12

**F Harmonic Minor**

T
A
B

3 5 6 8 10 11 14 15

**D<sup>b</sup> Harmonic Minor**

T
A
B

4 6 7 9 11 12 15 16

**E Harmonic Minor**

T
A
B

2 4 5 7 9 10 13 14

**B<sup>b</sup> Harmonic Minor**

T
A
B

3 5 6 8 10 11 14 15

**G<sup>b</sup> Harmonic Minor**

T
A
B

4 6 7 9 11 12 15 16

**A Harmonic Minor**

T
A
B

2 4 5 7 9 10 13 14

**E<sup>b</sup> Harmonic Minor**

T
A
B

1 3 4 6 8 9 12 13

G<sup>b</sup> and F<sup>#</sup> are enharmonically equivalent. The notes sound the same but are named differently.

**D Harmonic Minor**

T
A
B

0 2 3 5 7 8 11 12

**F<sup>#</sup> Harmonic Minor**

T
A
B

4 6 7 9 11 12 15 16

**G Harmonic Minor**

T
A
B

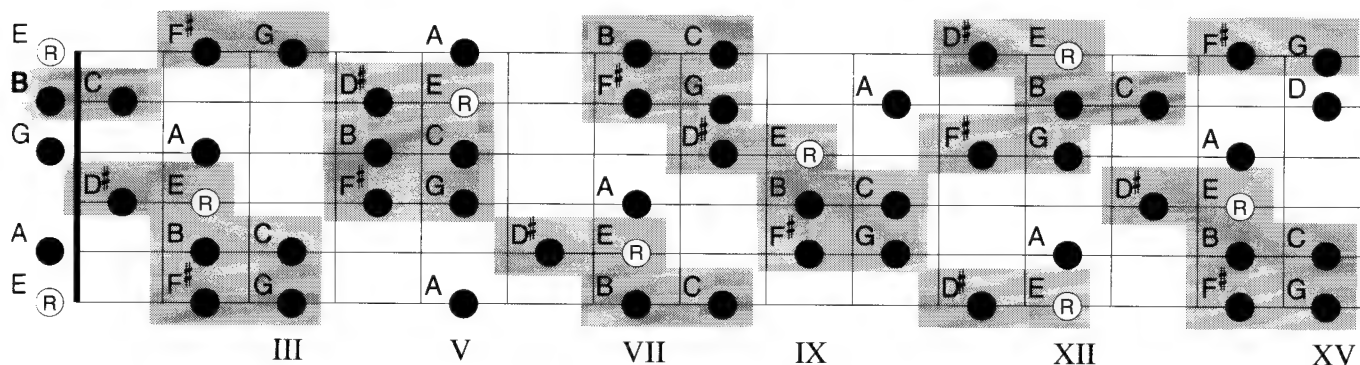
0 2 3 5 7 8 11 12



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the harmonic minor scale is 1-1/2-1-1-1/2-1+1/2-1/2. The half steps appear between steps two and three, five and six, and seven and eight. There is an augmented 2nd (minor 3rd) between steps six and seven. The E Harmonic Minor scale is shown below on all strings. Practice improvising in all keys using the harmonic minor scale up and down each string.



## Thinking in a Parent Key

## PERSPECTIVE #2

Minor chords with natural sevenths can occur in several different contexts. You can think of a min(Maj7) chord as a I chord no matter where it appears in a progression. Simply start the harmonic scale at the chord's root.

Gmin(Maj7)



Use the G Harmonic Minor scale.

Dmin(Maj7)



Use the D Harmonic Minor scale.

Amin(Maj7)



Use the A Harmonic Minor scale.

Emin(Maj7)



Use the E Harmonic Minor scale.

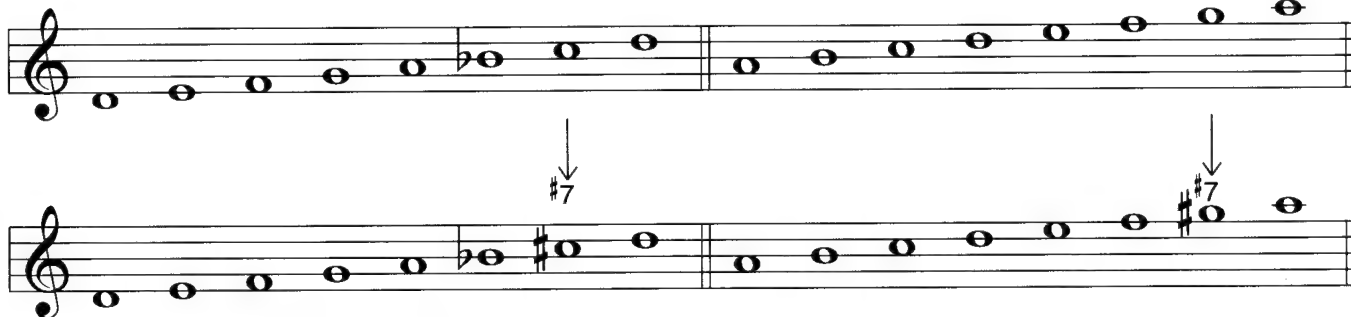
## PERSPECTIVE #3

## Altering a Scale

To produce the harmonic minor scale, simply raise the seventh degree of any Aeolian mode.

D Aeolian

A Aeolian



D Harmonic Minor

A Harmonic Minor

## PERSPECTIVE #4

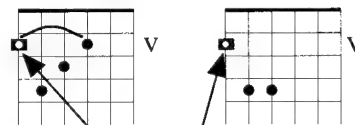
## In Relation to a Chord's Root

You can locate the appropriate harmonic minor scale by starting it from a minor chord's root. If you wanted to use G Harmonic Minor over a Gmin(Maj7), you would simply begin on the chord's root, which is G.

- = root
- = first note of the parent scale

Amin(Maj7)

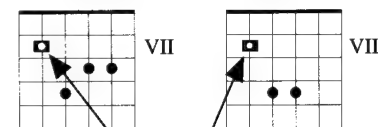
A5



Suppose you were improvising against these chords.  
Use the harmonic minor scale that begins on this note (A).

Emin(Maj7)

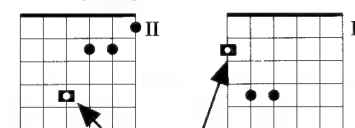
E5



Suppose you were improvising against this chord.  
Use the harmonic minor scale that begins on this note (E).

Gmin(Maj7)

G5



Suppose you were improvising against these chords.  
Use the harmonic minor scale that begins on this note (G).

## Adjusting Key Signatures

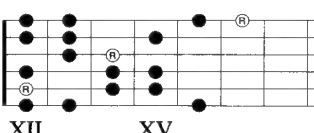
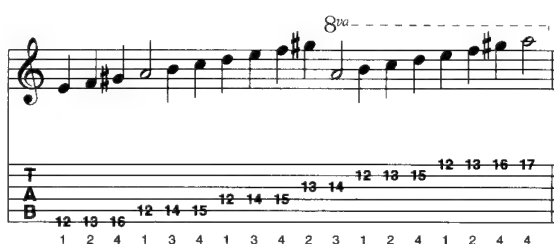
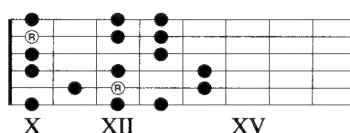
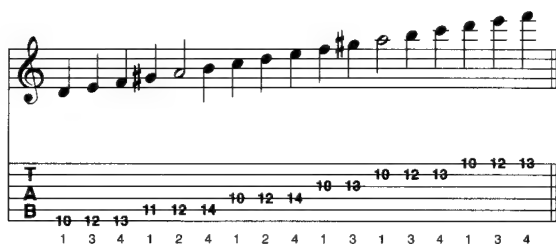
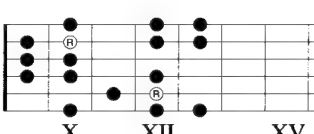
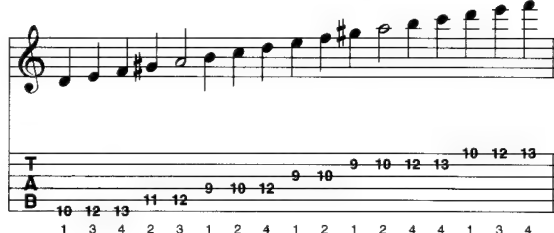
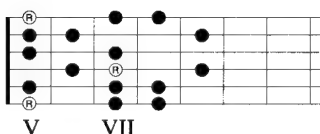
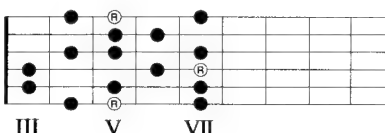
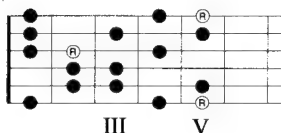
## PERSPECTIVE #5

You can deduce the proper key signature for a specific harmonic minor scale by first creating a major key signature based on the root of the chord. Now, change that key signature to reflect lowered third and sixth degrees. If you wanted to know the key signature for F Harmonic Minor, you would think the following: The key of F Major has one flat ( $B^b$ ). If you now lower the A to  $A^b$  and the D to  $D^b$  to reflect the harmonic minor lowered third and sixth degrees, you have the key signature for F Harmonic Minor:  $B^b$ ,  $A^b$  and  $D^b$ . What key signature corresponds to  $B^b$  Harmonic Minor? The key of  $B^b$  Major has two flats ( $B^b$ ,  $E^b$ ). Lower D to  $D^b$  and G to  $G^b$  to reflect the lowered third and sixth degrees and you have your key signature:  $B^b$ ,  $E^b$ ,  $D^b$  and  $G^b$ .

## The Mode in Six Closed Positions

## FINGERINGS

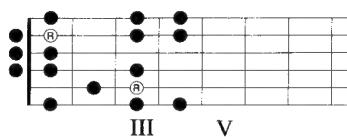
Here are six fingerings for the harmonic minor scale in the key of A. Practice the scale in every key.



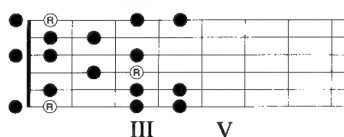
# OPEN POSITION FINGERINGS

*In Every Key*

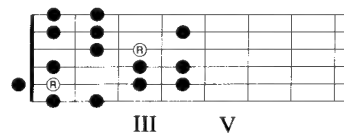
C Harmonic Minor



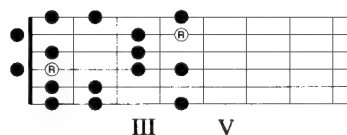
F Harmonic Minor



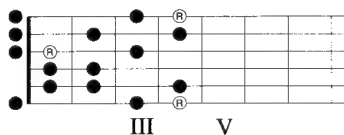
B<sup>b</sup> Harmonic Minor



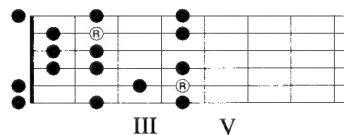
E<sup>b</sup> Harmonic Minor



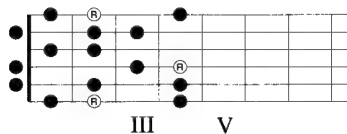
A<sup>b</sup> Harmonic Minor



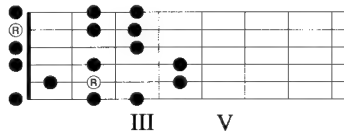
D<sup>b</sup> Harmonic Minor



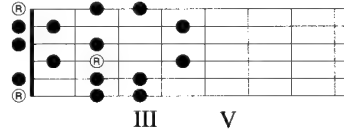
G<sup>b</sup> Harmonic Minor



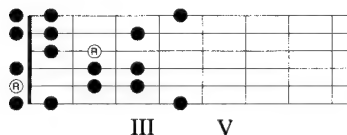
B Harmonic Minor



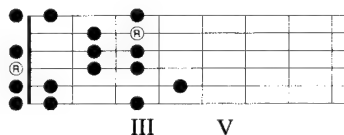
E Harmonic Minor



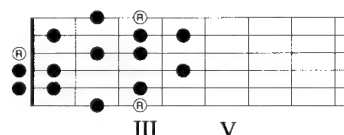
A Harmonic Minor



D Harmonic Minor



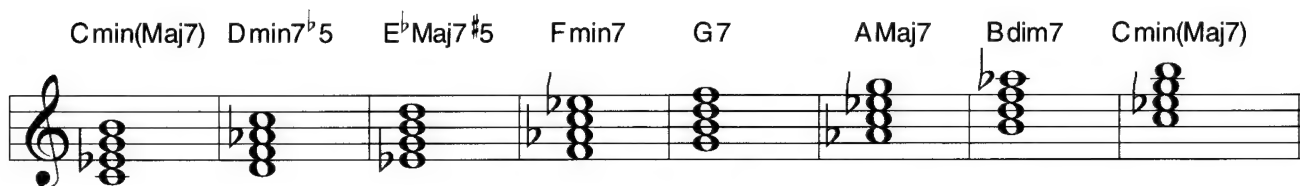
G Harmonic Minor



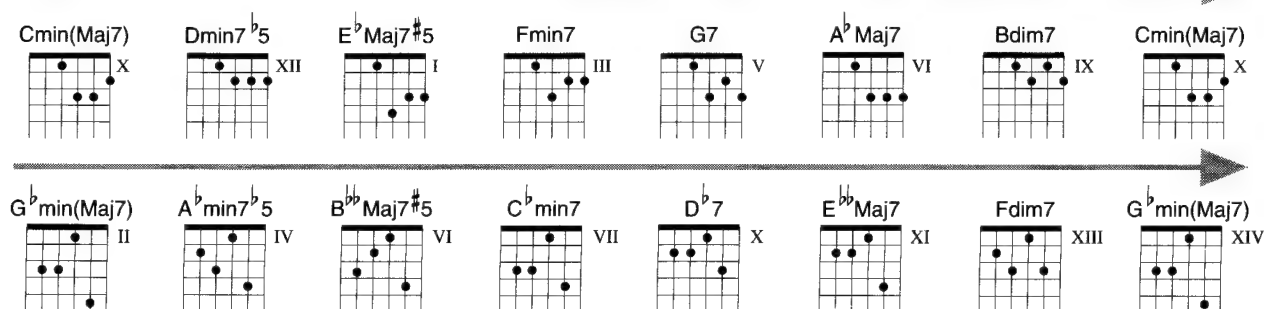
## HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized harmonic minor scale. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for B<sup>b</sup> 2nd Mode HM and the second is for E<sup>b</sup> 2nd Mode HM. Read through them from left to right.



## Improvisation

## USING THE MODE

The harmonic minor scale works well over the following: 1) any of the chords constructed from the harmonized harmonic minor scale; 2) starting on the root of **minor triads** or **min(Maj7)** chords; 3) starting from the 4th of **dominant chords with lowered 9ths or raised 5ths or both**; 4) starting from the 5th of **dominant chords with raised 9ths and raised 11ths**; 5) starting on the 5th of **min7<sup>b</sup>5** chords.

## 1. D Harmonic Minor

Dmin



## 2. C Harmonic Minor

G7#5<sup>b</sup>9

## 3. B Harmonic Minor

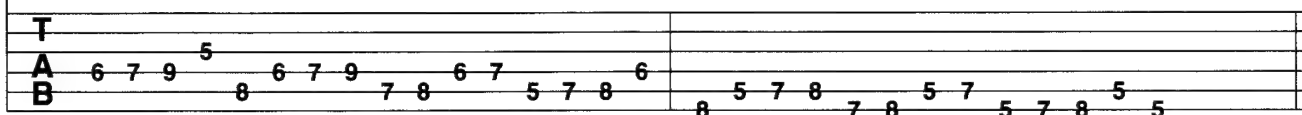
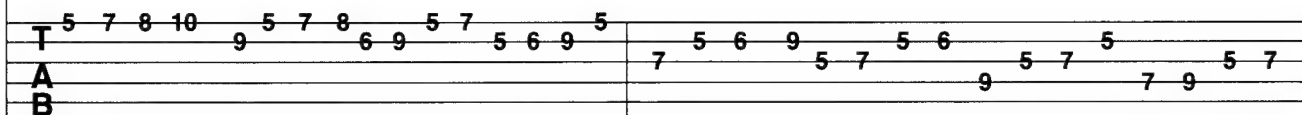
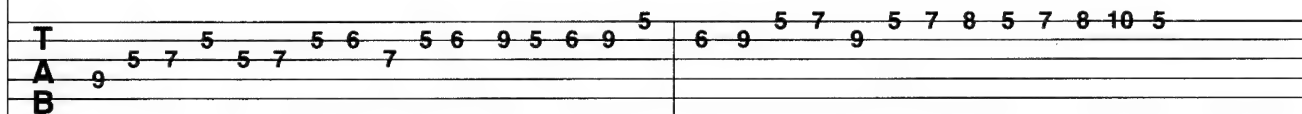
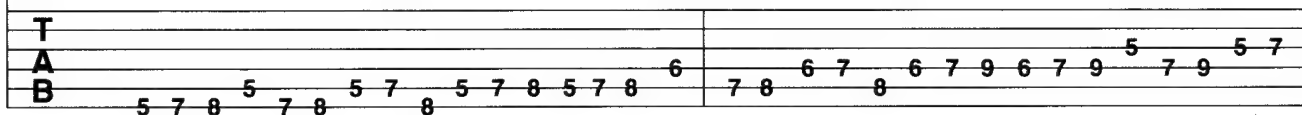
E7#9#11



# MELODIC PATTERNS

For Practice

## A Harmonic Minor





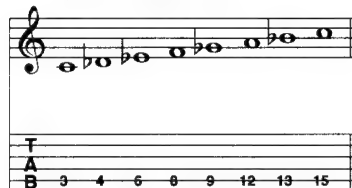
# The 2ND MODE HM

## Locrian #6

**In Every Key  
on Single Strings**

Built on the second degree of the harmonic minor scale, the 2nd mode HM (also known as the Locrian #6 mode) produces half-diminished sounds. Here is the scale in all the keys. The keys are arranged in the cycle of fourths.

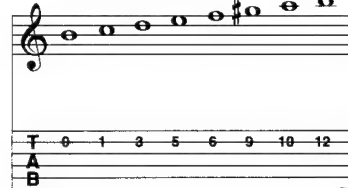
**C 2nd Mode HM**



**G<sup>#</sup> / A<sup>b</sup> 2nd Mode HM**



**B 2nd Mode HM**



**F 2nd Mode HM**



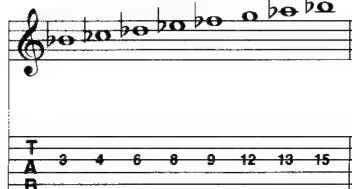
**C<sup>#</sup> / D<sup>b</sup> 2nd Mode HM**



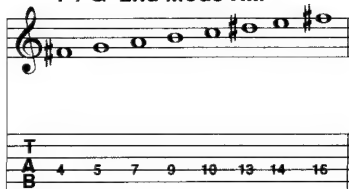
**E 2nd Mode HM**



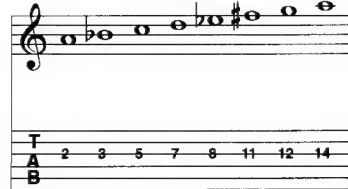
**B<sup>b</sup> 2nd Mode HM**



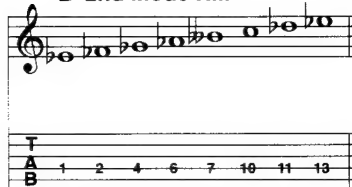
**F<sup>#</sup> / G<sup>b</sup> 2nd Mode HM**



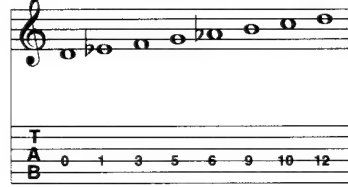
**A 2nd Mode HM**



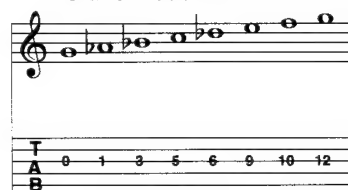
**E<sup>b</sup> 2nd Mode HM**



**D 2nd Mode HM**



**G 2nd Mode HM**

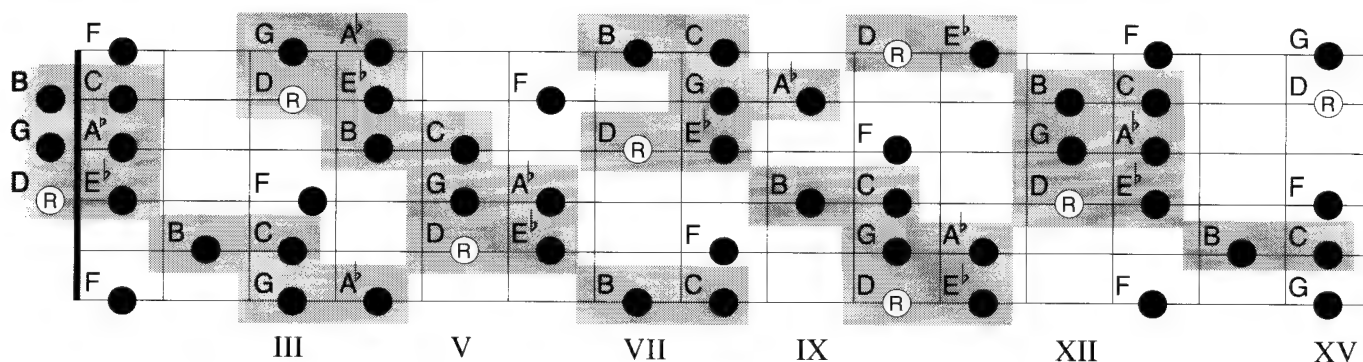




## Finding the Half Steps

## PERSPECTIVE #1

The formula for the 2nd mode HM is  $1/2 - 1 - 1 - 1/2 - 1 + 1/2 - 1/2 - 1$ . The half steps appear between steps one and two, four and five, and six and seven. There is an augmented 2nd (minor 3rd) between steps five and six. The D 2nd Mode HM is shown below on all strings. Practice improvising in all keys using the 2nd mode HM scale up and down each string.

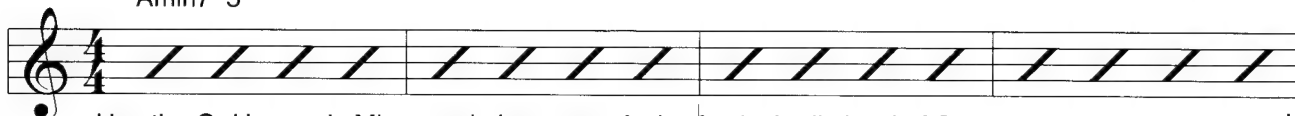


## Thinking in a Parent Key

## PERSPECTIVE #2

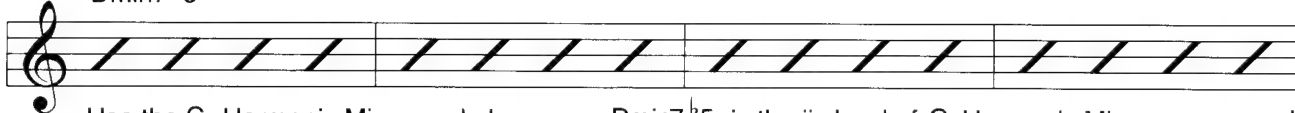
Half Diminished chords ( $\text{min}7^{\flat}5$ ) function as ii chords in the harmonic minor scale. The 2nd mode HM corresponds to these chords. If you were improvising over a  $\text{Gmin}7^{\flat}5$  chord and wanted to use 2nd mode sounds, you would ask yourself, "in what harmonic minor scale is  $\text{Gmin}7^{\flat}5$  the ii chord?" The answer is F Harmonic Minor.

$\text{Amin}7^{\flat}5$



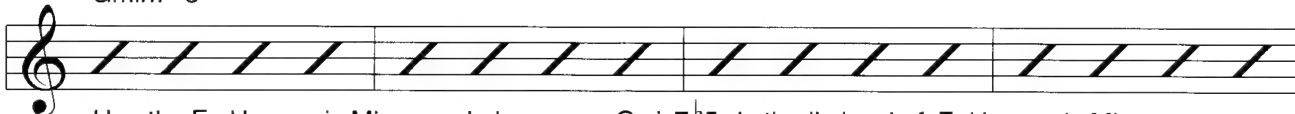
Use the G Harmonic Minor scale because  $\text{Amin}7^{\flat}5$  is the ii chord of G Harmonic Minor.

$\text{Dmin}7^{\flat}5$



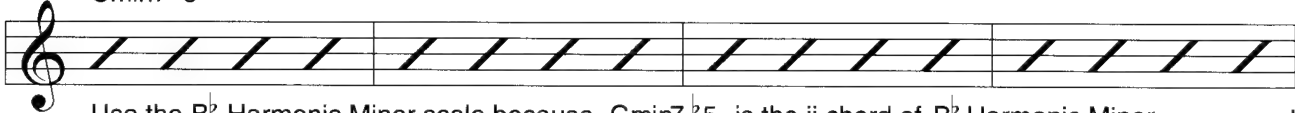
Use the C Harmonic Minor scale because  $\text{Dmin}7^{\flat}5$  is the ii chord of C Harmonic Minor.

$\text{Gmin}7^{\flat}5$



Use the F Harmonic Minor scale because  $\text{Gmin}7^{\flat}5$  is the ii chord of F Harmonic Minor.

$\text{Cmin}7^{\flat}5$



Use the B $^{\flat}$  Harmonic Minor scale because  $\text{Cmin}7^{\flat}5$  is the ii chord of B $^{\flat}$  Harmonic Minor.

## PERSPECTIVE #3

### Altering a Scale

To produce the 2nd mode HM, simply raise the sixth degree of any Locrian mode.

2ND MODE HM

B Locrian

F Locrian

B 2nd Mode HM

F 2nd Mode HM

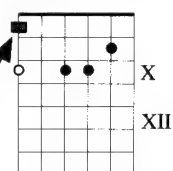
## PERSPECTIVE #4

### In Relation to a Chord's Root

You can locate the 2nd mode HM by playing a harmonic minor scale whose root lies one whole step below a half-diminished chord's ( $\text{min}7^b5$ ) root. If you wanted to use a B 2nd Mode HM over a  $\text{Bmin}7^b5$ , you would start a harmonic minor scale that begins on A.

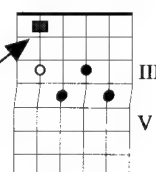
- = root  
■ = first note of the parent scale

#### D $\text{min}7^b5$



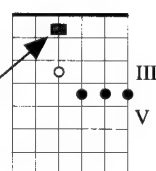
Suppose you were improvising against this chord.  
Use the harmonic minor scale that begins on this note (C).

#### C $\text{min}7^b5$



Suppose you were improvising against this chord.  
Use the harmonic minor scale that begins on this note ( $\text{B}^b$ ).

#### F $\text{min}7^b5$



Suppose you were improvising against these chords.  
Use the harmonic minor scale that begins on this note ( $\text{E}^b$ ).

## Adjusting Key Signatures

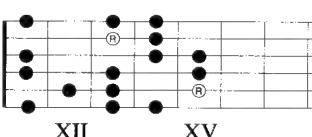
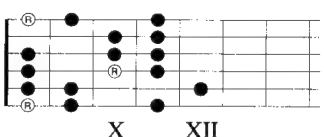
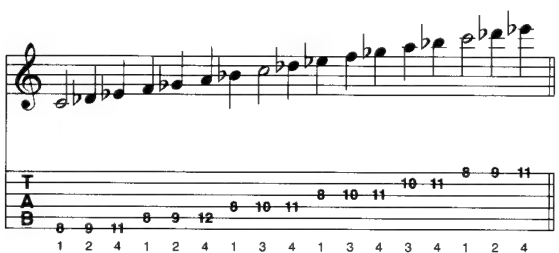
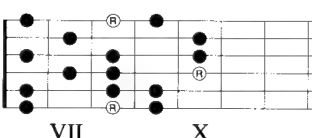
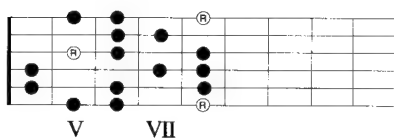
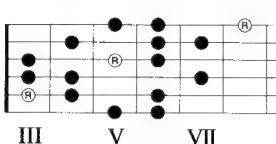
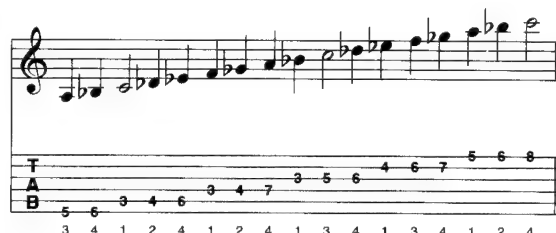
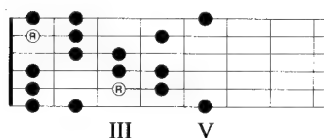
## PERSPECTIVE #5

You can deduce the proper key signature for a specific 2nd mode HM by first creating an unaltered Locrian: add two flats or drop two sharps from a minor key signature based on the root of the chord. Now, change that key signature to reflect a raised sixth degree. If you wanted to know the key signature for D 2nd Mode HM, you would think the following: The key of D Minor has one flat ( $B^b$ ). If you now add two flats ( $E^b, A^b$ ) and raise the  $B^b$  to  $B^\natural$  to reflect the 2nd mode HM raised sixth degree, you have the key signature for D 2nd Mode HM:  $E^b, A^b$ . What key signature corresponds to C# 2nd Mode HM? The key of C# Minor has four sharps ( $F^\sharp, C^\sharp, G^\sharp, D^\sharp$ ). Drop two sharps and raise the A to  $A^\sharp$  to reflect the raised sixth degree and you have your key signature:  $F^\sharp, C^\sharp, A^\sharp$ .

## The Mode in Six Closed Positions

## FINGERINGS

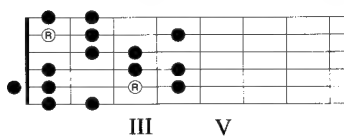
Here are six fingerings for the 2nd mode HM in the key of C. Practice the mode in every key.



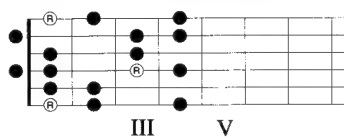
# OPEN POSITION FINGERINGS

*In Every Key*

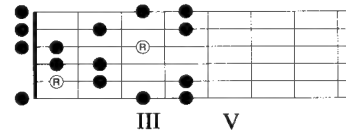
C 2nd Mode HM



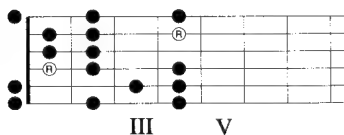
F 2nd Mode HM



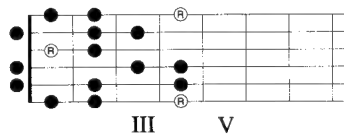
B<sup>b</sup> 2nd Mode HM



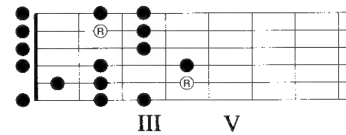
E<sup>b</sup> 2nd Mode HM



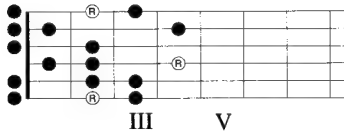
A<sup>b</sup> 2nd Mode HM



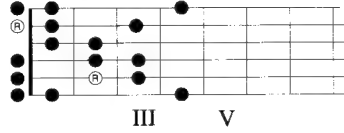
D<sup>b</sup> 2nd Mode HM



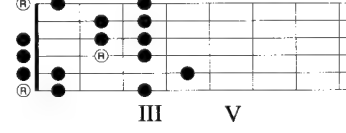
G<sup>b</sup> 2nd Mode HM



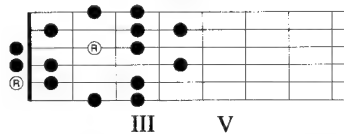
B 2nd Mode



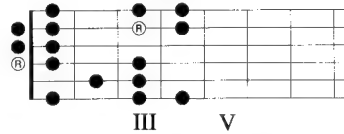
E 2nd Mode HM



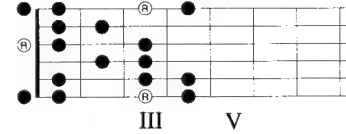
A 2nd Mode HM



D 2nd Mode HM



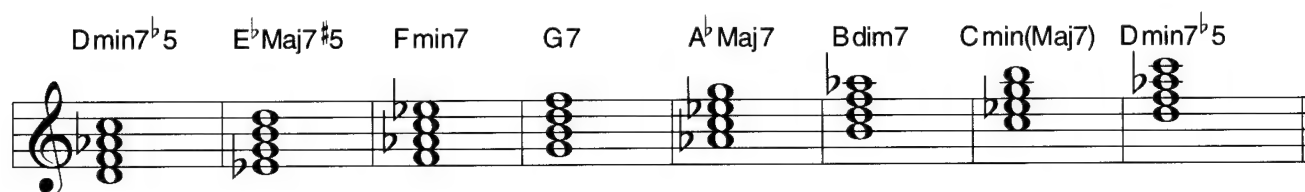
G 2nd Mode HM



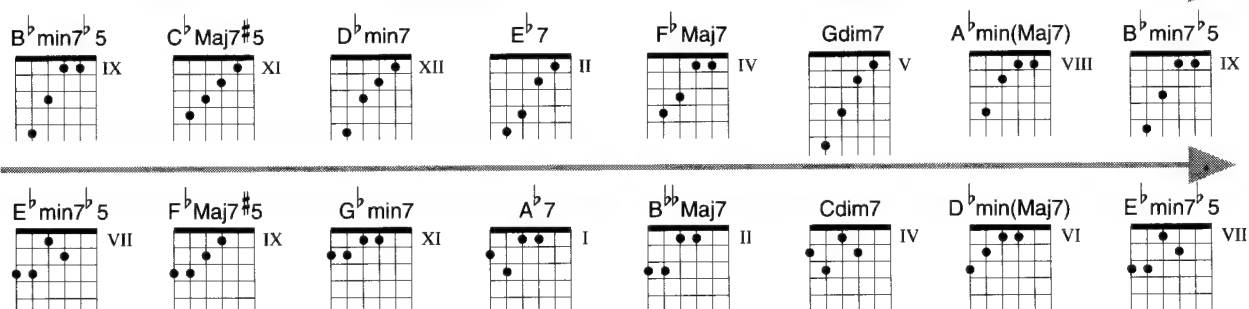
## HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized 2nd mode HM. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for B<sup>b</sup> 2nd Mode HM and the second is for E<sup>b</sup> 2nd Mode HM. Read through them from left to right.



**Improvisation****USING THE MODE**

The 2nd Mode of the harmonic minor scale works well over the following: 1) any of the chords constructed from the harmonized 2nd mode HM; 2) starting at the root of half-diminished (**min7<sup>b5</sup>**) chords.

**1. D 2nd Mode**

Dmin7<sup>b5</sup>                      G7                      Cmin(Maj7)                      A<sup>b</sup> Maj7

**2. G 2nd Mode**

Gmin7<sup>b5</sup>

## MELODIC PATTERNS

For Practice

## G 2nd Mode HM

Tablature for G 2nd Mode HM (first system):

T	A	B
		3 6 3 6 4 3 4 3 6 4 7 4 3 7 3 7
		4 3 5 3 7 5 6 5 3 6 3 6 5 3 5 3

Tablature for G 2nd Mode HM (second system):

T	A	B
		5 6 5 3 6 5 6 5 5 6 5 6 6 3 6
		5 3 4 3 6 4 6 4 3 6 8 6 3


Tablature for G 2nd Mode HM (third system):

T	A	B
		3 6 8 6 6 4 6 4 5 3 4 3 6 6 6
		5 5 6 5 3 6 5 6 5 6 5 3 5 3

Tablature for G 2nd Mode HM (fourth system):

T	A	B
		3 6 3 6 5 6 5 4 3 5 3 3 7 3 7
		6 4 7 4 4 3 4 3 3 6 3 6 3

## B 2nd Mode HM



T		
A		
B	7 10 8 7 8 7 11 8 8 7 11 7 11 9 7	8 7 10 9 11 9 10 7 10 9 7 10 9



T		
A	10 9 9 10 7 10 10 9 9 7 10 10 8 7	9 7 10 8 8 12 10 7 10 13 12 7
B		



T	7 10 13 12 10 8 12 10 9 7 10 8 10 8 7	9 9 7 10 7 10 10 9 9 9 10 9 7 10 9
A		
B		



T		
A	7 10 9 7 9 7 10 8 7 10 9 9 7	10 8 7 11 8 7 11 8 7 10 8 7 7
B		



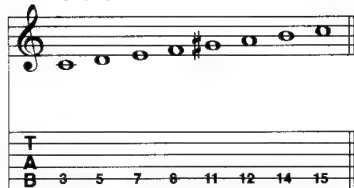
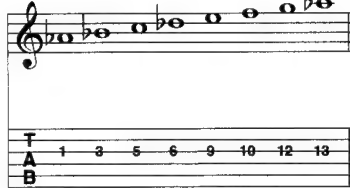
# The 3RD MODE HM

## Ionian #5

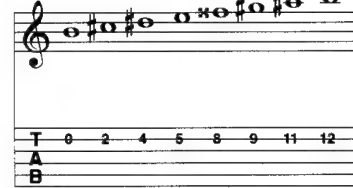
**In Every Key  
on Single Strings**

Constructed by starting on the third degree of the harmonic minor scale, the 3rd mode HM (also known as the Ionian #5 mode) produces maj7#5 sounds. Here is the scale in all the keys. The keys are arranged in the cycle of fourths.

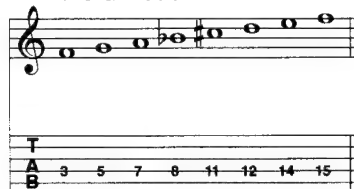
C 3rd Mode HM

A<sup>b</sup> 3rd Mode HM

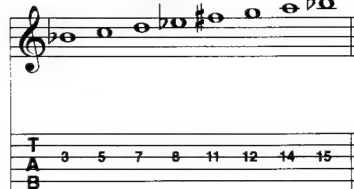
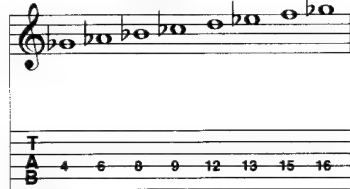
B 3rd Mode HM



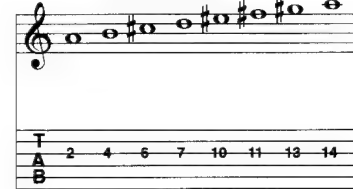
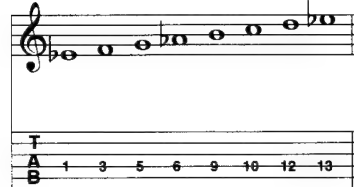
F 3rd Mode HM

D<sup>b</sup> 3rd Mode HM

E 3rd Mode HM

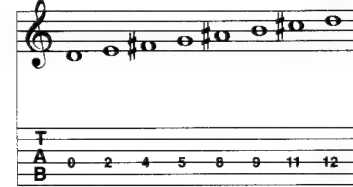
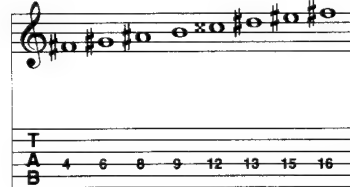
B<sup>b</sup> 3rd Mode HMG<sup>b</sup> 3rd Mode HM

A 3rd Mode HM

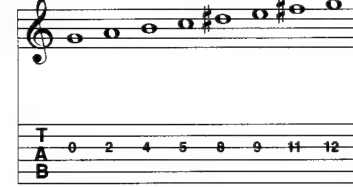
E<sup>b</sup> 3rd Mode HM

G<sup>b</sup> and F<sup>♯</sup> are enharmonically equivalent. The notes sound the same but are named differently.

D 3rd Mode HM

F<sup>♯</sup> 3rd Mode HM

G 3rd Mode HM

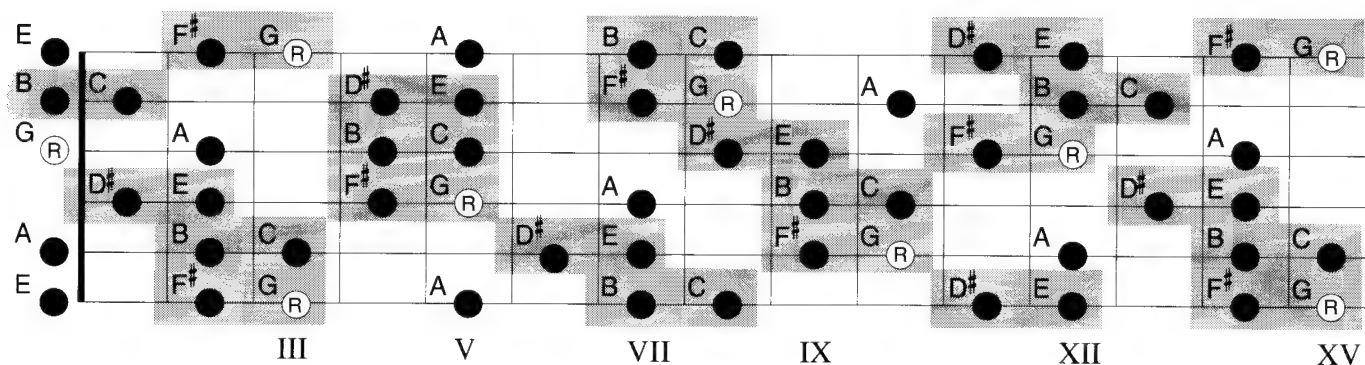




## Finding the Half Steps

## PERSPECTIVE #1

The formula for the 3rd mode HM is 1-1-1/2-1+1/2-1/2-1-1/2. The half steps occur between steps three and four, five and six, and seven and eight. The augmented 2nd (minor 3rd) appears between steps four and five. The G 3rd Mode HM is shown below on all strings. Practice improvising in all keys using the 3rd mode HM up and down each string.



## Thinking in a Parent Key

## PERSPECTIVE #2

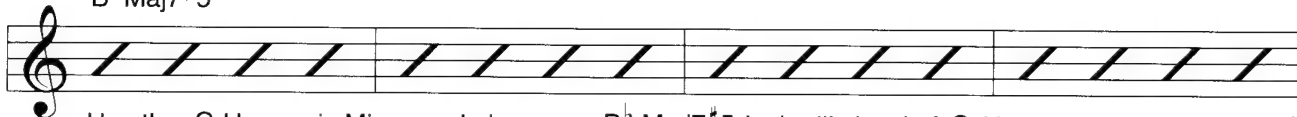
Maj7#5 chords function as III chords in the harmonic minor scale. The 3rd mode HM corresponds to these chords. If you were improvising over a DMaj7#5 chord and wanted to hear 3rd mode HM sounds, you would ask yourself, "in what harmonic minor scale is DMaj7#5 the III chord?" The answer is B Harmonic Minor.

FMaj7#5



Use the D Harmonic Minor scale because FMaj7#5 is the iii chord of D Harmonic Minor. \_\_\_\_\_

B<sup>b</sup>Maj7#5



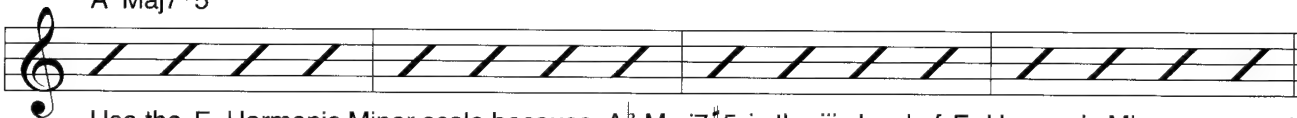
Use the G Harmonic Minor scale because B<sup>b</sup>Maj7#5 is the iii chord of G Harmonic Minor. \_\_\_\_\_

E<sup>b</sup>Maj7#5



Use the C Harmonic Minor scale because E<sup>b</sup>Maj7#5 is the iii chord of C Harmonic Minor. \_\_\_\_\_

A<sup>b</sup>Maj7#5



Use the F Harmonic Minor scale because A<sup>b</sup>Maj7#5 is the iii chord of F Harmonic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce the 3rd mode HM, simply raise the fifth degree of any Ionian mode.

G Ionian

B<sup>b</sup> Ionian

G 3rd Mode HM

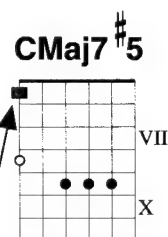
B<sup>b</sup> 3rd Mode HM

## PERSPECTIVE #4

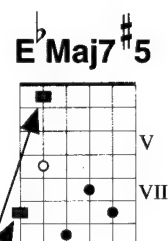
### In Relation to a Chord's Root

To locate the 3rd mode HM, play a harmonic minor scale whose root lies a minor third below the root of a Maj7<sup>#5</sup> chord. If you want to use an E<sup>b</sup> 3rd Mode over an E<sup>b</sup>Maj7<sup>#5</sup>, you would start a harmonic minor scale that begins on C.

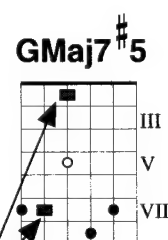
- = root
- = first note of the parent scale



Suppose you were improvising against this chord.  
Use the harmonic minor scale that begins on this note (A).



Suppose you were improvising against this chord.  
Use the harmonic minor scale that begins on this note (C).



Suppose you were improvising against this chords.  
Use the harmonic minor scale that begins on this note (E).

## Adjusting Key Signatures

## PERSPECTIVE #5

You can deduce the proper key signature for a specific 3rd mode HM by first creating a major key signature based on the root of the chord. Now, change that key signature to reflect a raised fifth degree. If you wanted to know the key signature for G 3rd Mode HM, you would think the following: The key of G Major has one sharp (F $\sharp$ ). If you now raise the D to D $\sharp$  to reflect the 3rd mode HM raised fifth degree, you have the key signature for G 3rd Mode HM: F $\sharp$ , D $\sharp$ . What key signature corresponds to D 3rd Mode HM? The key of D Major has two sharps (F $\sharp$ , C $\sharp$ ). Raise the A to A $\sharp$  to reflect the raised fifth degree and you have your key signature: F $\sharp$ , C $\sharp$ , A $\sharp$ .

## The Mode in Six Closed Positions

## FINGERINGS

Here are six fingerings for the 3rd mode HM in the key of E $\flat$ . Practice the mode in every key.

III

V

III

V

VII

IX

VII

IX

XI

XIII

XI

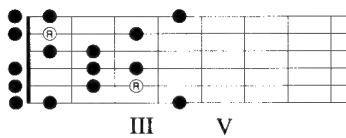
XIII



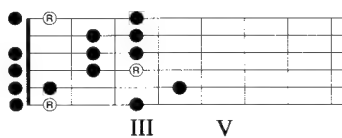
# OPEN POSITION FINGERINGS

*In Every Key*

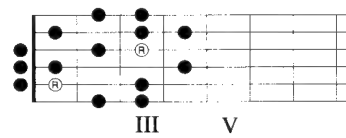
C 3rd Mode HM



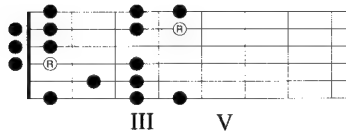
F 3rd Mode HM



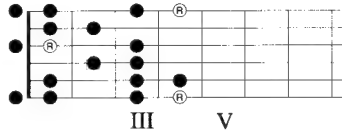
B<sup>b</sup> 3rd Mode HM



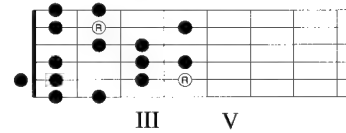
E<sup>b</sup> 3rd Mode HM



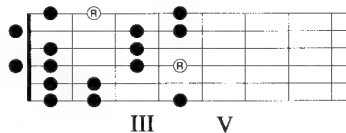
A<sup>b</sup> 3rd Mode HM



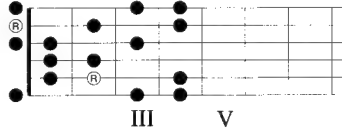
D<sup>b</sup> 3rd Mode HM



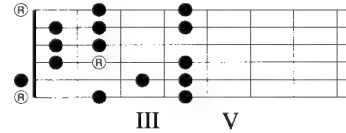
G<sup>b</sup> 3rd Mode HM



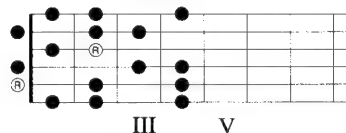
B 3rd Mode HM



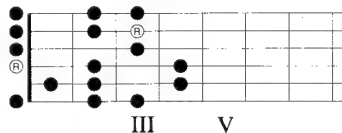
E 3rd Mode HM



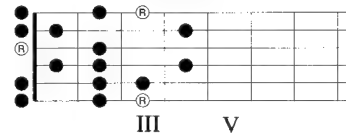
A 3rd Mode HM



D 3rd Mode HM



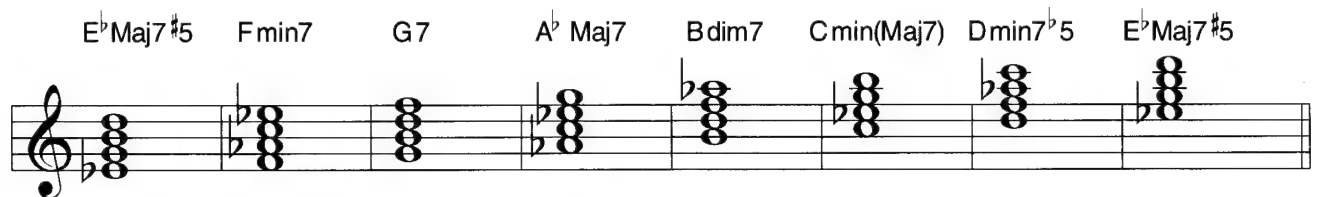
G 3rd Mode HM



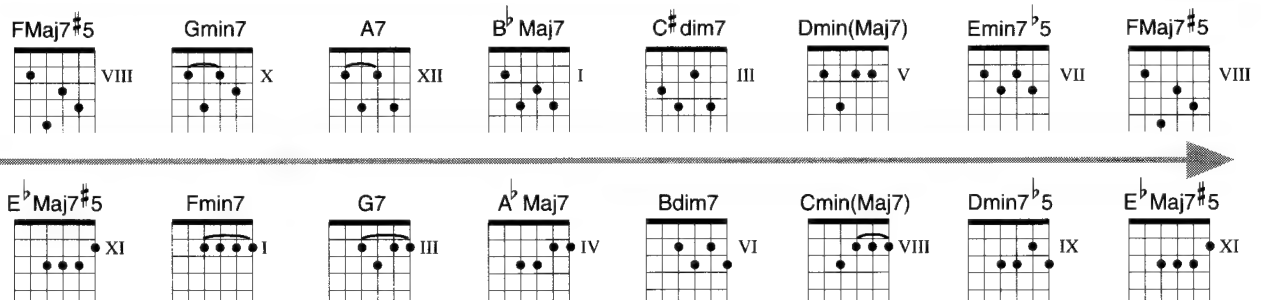
## HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized 3rd mode HM. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for F 3rd Mode HM and the second is for Eb 3rd Mode HM. Read through them from left to right.



# Improvisation

## USING THE MODE

The 3rd mode HM works well over the following: 1) any of the chords constructed from the harmonized 3rd mode HM; 2) starting at the root of **maj7#5** chords.

### 1. A<sup>b</sup> 3rd Mode

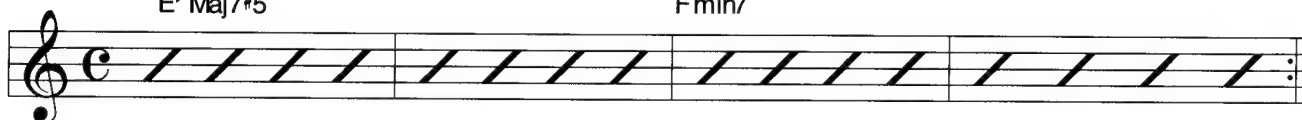
A<sup>b</sup> Maj7#5



### 2. E<sup>b</sup> 3rd Mode

E<sup>b</sup> Maj7#5

F min7



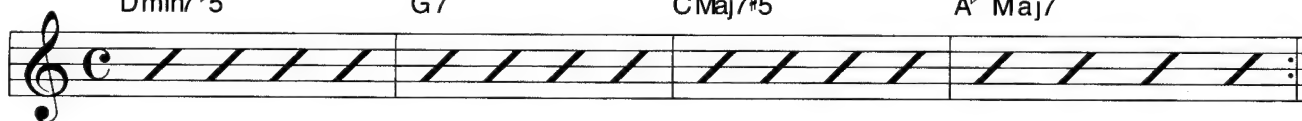
### 3. C 3rd Mode

D min7<sup>b</sup>5

G7

C Maj7#5

A<sup>b</sup> Maj7

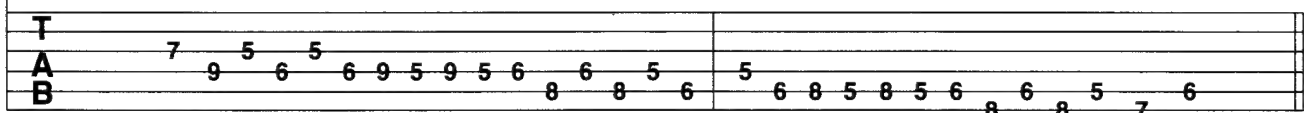
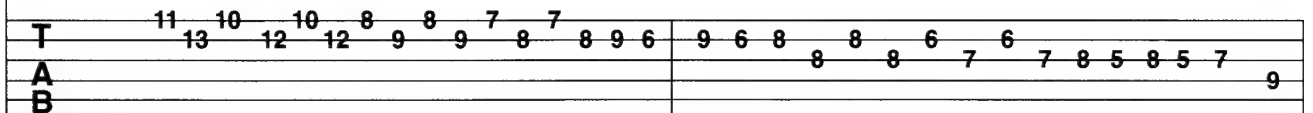
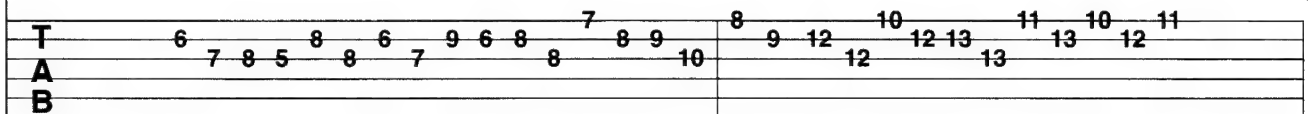
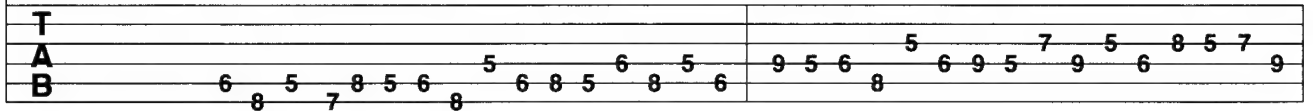


3  
RD  
H  
M  
M  
O  
D  
E

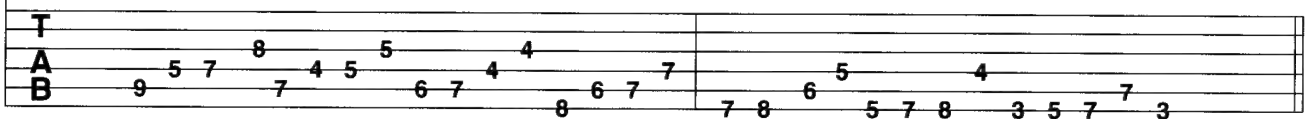
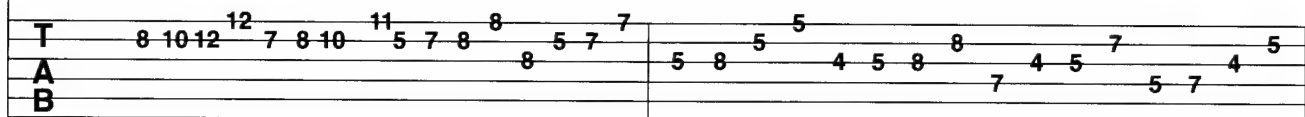
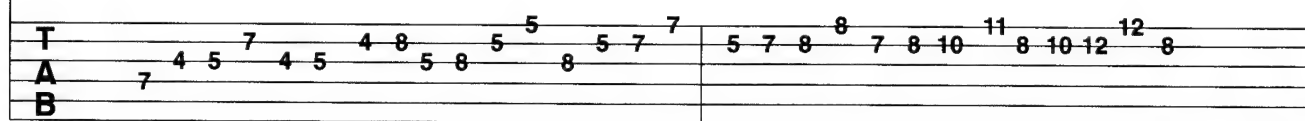
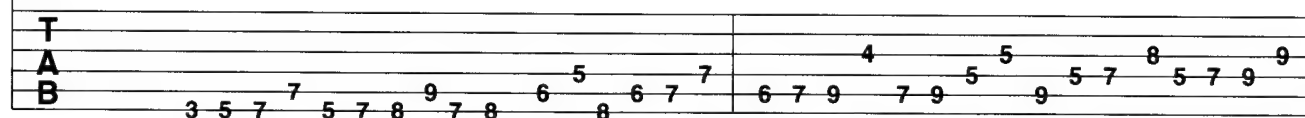
# MELODIC PATTERNS

For Practice

## E<sup>b</sup> 3rd Mode HM



## G 3rd Mode HM



The

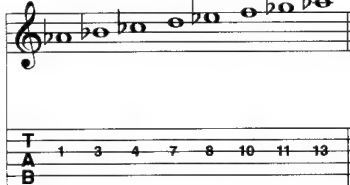
# 4TH MODE HM

*Lydian  $\flat 3 \flat 7$  or Dorian  $\sharp 4$*

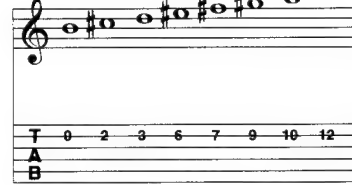
**In Every Key  
on Single Strings**

Constructed by starting on the fourth degree of the harmonic minor scale, the 4th mode HM (also known as the Lydian  $\flat 3 \flat 7$  or the Dorian  $\sharp 4$  mode) produces minor seventh sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

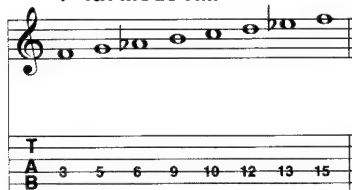
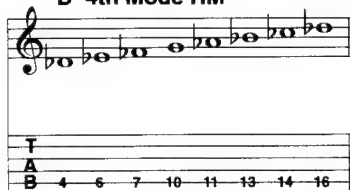
C 4th Mode HM

A $\flat$  4th Mode HM

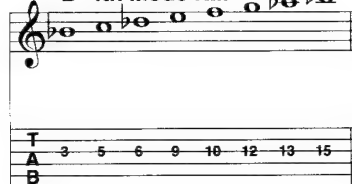
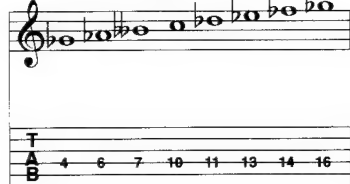
B 4th Mode HM



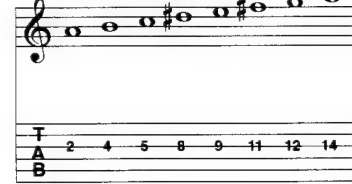
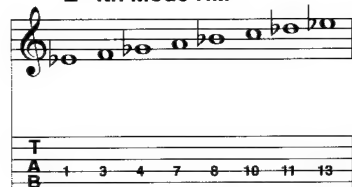
F 4th Mode HM

D $\flat$  4th Mode HM

E 4th Mode HM

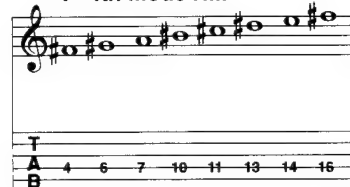
B $\flat$  4th Mode HMG $\flat$  4th Mode HM

A 4th Mode HM

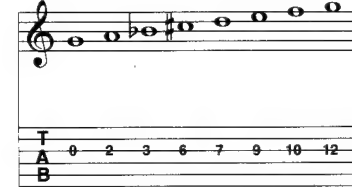
E $\flat$  4th Mode HM

G $\flat$  and F $\sharp$  are enharmonically equivalent. The notes sound the same but are named differently.

D 4th Mode HM

F $\sharp$  4th Mode HM

G 4th Mode HM

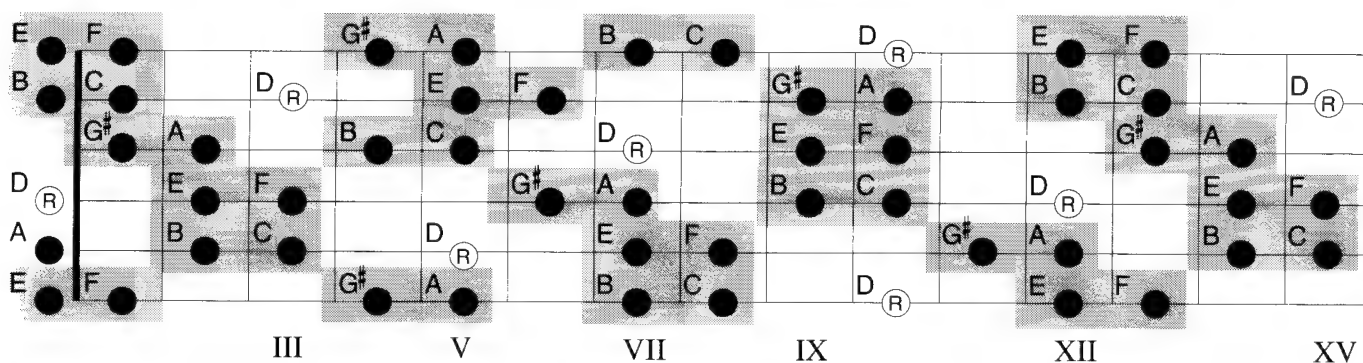




## Finding the Half Steps

## PERSPECTIVE #1

The formula for the 4th mode HM is  $1 - 1/2 - 1 + 1/2 - 1/2 - 1 - 1/2 - 1$ . The half steps occur between steps two and three, four and five, and six and seven. The augmented 2nd (minor 3rd) appears between steps three and four. The D 4th Mode HM is shown below on all strings. Practice improvising in all keys using the 4th mode HM up and down each string.

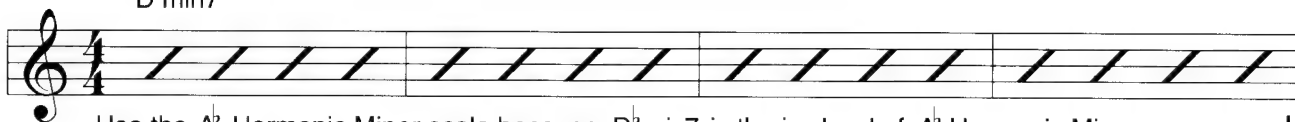


## Thinking in a Parent Key

## PERSPECTIVE #2

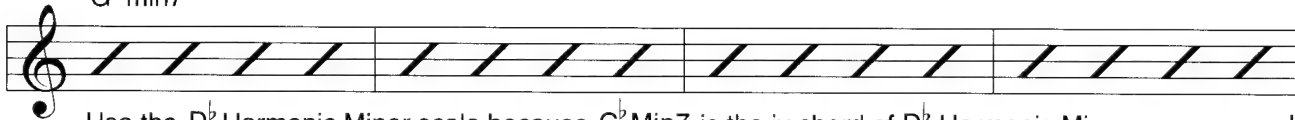
Min7 chords function as iv chords in the harmonic minor scale. The 4th mode HM corresponds to these chords. If you were improvising over an Amin7 chord and wanted to hear 4th mode HM sound, you would ask yourself, "in what harmonic minor scale is Amin7 the iv chord?" The answer is E Harmonic Minor.

D<sup>b</sup>min7



Use the A<sup>b</sup> Harmonic Minor scale because D<sup>b</sup> min7 is the iv chord of A<sup>b</sup> Harmonic Minor. \_\_\_\_\_

G<sup>b</sup>min7



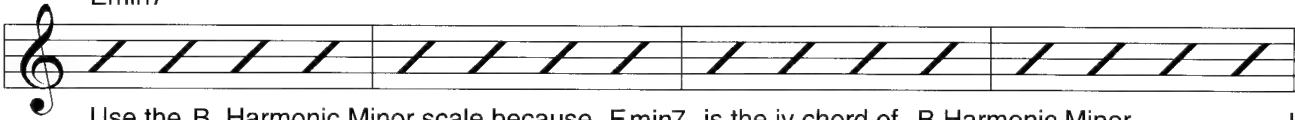
Use the D<sup>b</sup> Harmonic Minor scale because G<sup>b</sup> Min7 is the iv chord of D<sup>b</sup> Harmonic Minor. \_\_\_\_\_

C<sup>b</sup>min7



Use the G<sup>b</sup> Harmonic Minor scale because C<sup>b</sup> min7 is the iv chord of G<sup>b</sup> Harmonic Minor. \_\_\_\_\_

Emin7



Use the B Harmonic Minor scale because Emin7 is the iv chord of B Harmonic Minor. \_\_\_\_\_

4TH  
H  
M  
M  
O  
D  
E

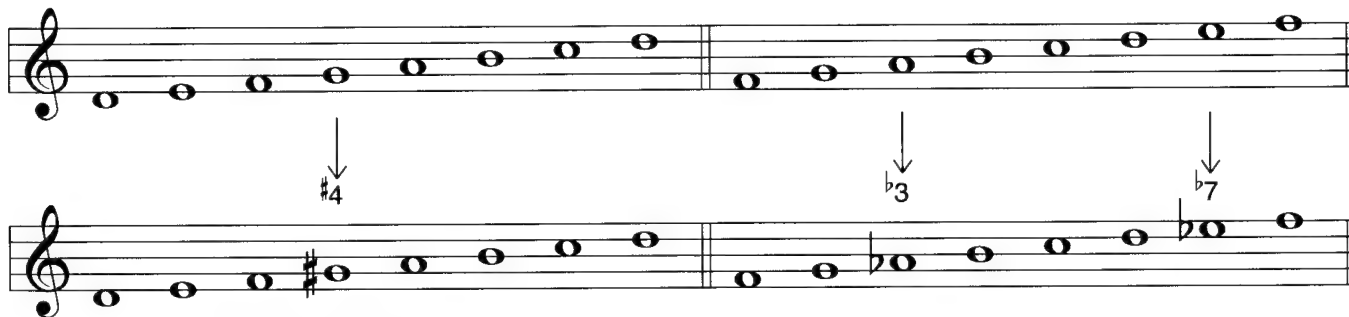
## PERSPECTIVE #3

### Altering a Scale

To produce the 4th mode HM, simply raise the fourth degree of any Dorian mode, or flat the third and seventh degrees of any Lydian mode.

D Dorian

F Lydian



D 4th Mode HM

F 4th Mode HM

## PERSPECTIVE #4

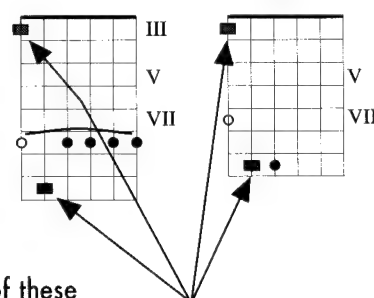
### In Relation to a Chord's Root

To locate the 4th mode HM, play a harmonic minor scale whose root lies a perfect 4th below, or a perfect fifth above the root of a min7 chord. If you wanted to use a D 4th Mode over a Dmin7 chord, you would start a harmonic minor scale that begins on A.

○ = root  
■ = first note of the parent scale

Cmin7

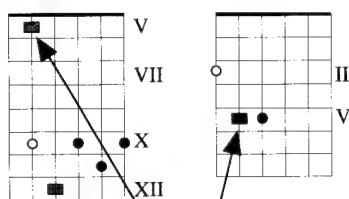
C5



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (G).

Gmin7

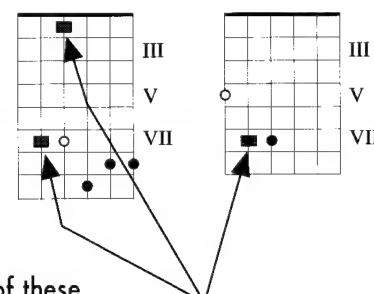
G5



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (D).

Amin7

A5



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (E).

## Adjusting Key Signatures

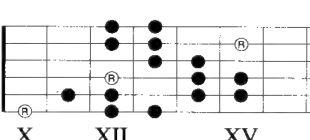
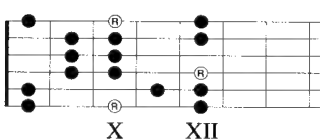
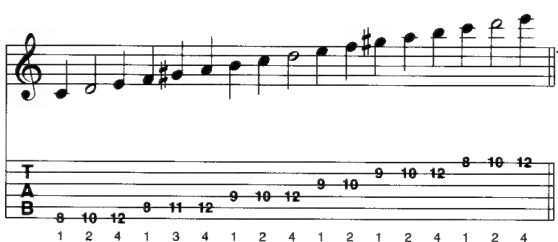
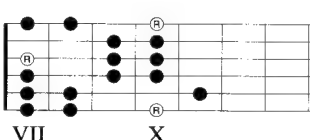
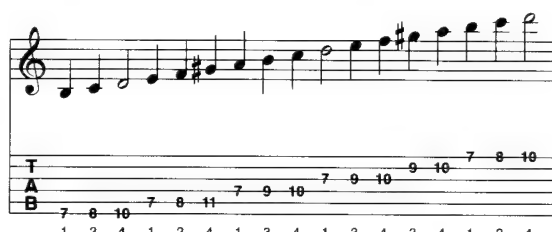
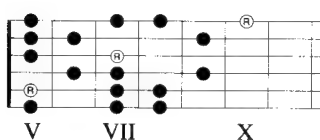
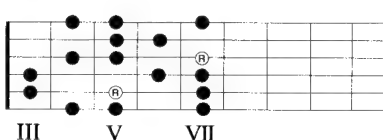
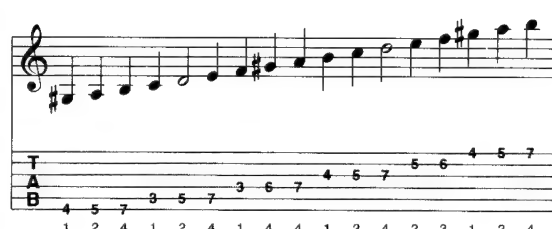
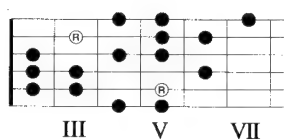
## PERSPECTIVE #5

You can deduce the proper key signature for a specific 4th mode HM by first creating an unaltered Dorian key signature: drop a flat or add a sharp to a minor key signature based on the root of the chord. Now, change that key signature to reflect a raised fourth degree. If you wanted to know the key signature for E<sup>b</sup> 4th Mode HM, you would think the following: The key of E<sup>b</sup> Minor has six flats (B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>, C<sup>b</sup>). Drop a flat and you are left with five flats. If you now raise the A<sup>b</sup> to A<sup>n</sup> to reflect the 4th mode HM raised fourth degree, you have the key signature for E<sup>b</sup> 4th Mode HM: B<sup>b</sup>, E<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>. What key signature corresponds to G 4th Mode HM? The key of G Minor has two flats (B<sup>b</sup>, E<sup>b</sup>). Drop a flat and raise the C to C<sup>#</sup> to reflect the raised fourth degree and you have your key signature: B<sup>b</sup>, C<sup>#</sup>.

## The Mode in Six Closed Positions

## FINGERINGS

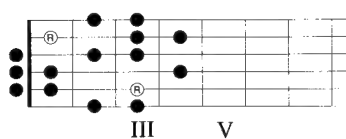
Here are six fingerings for the 4th mode HM in the key of D. Practice the mode in every key.



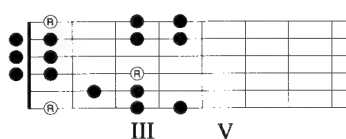
# OPEN POSITION FINGERINGS

*In Every Key*

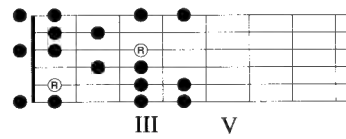
C 4th Mode HM



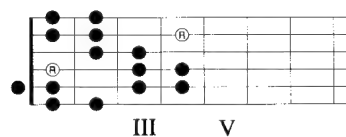
F 4th Mode HM



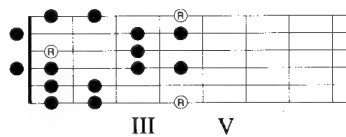
B<sup>b</sup> 4th Mode HM



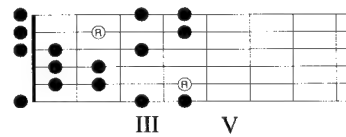
E<sup>b</sup> 4th Mode HM



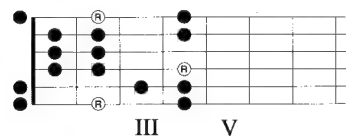
A<sup>b</sup> 4th Mode HM



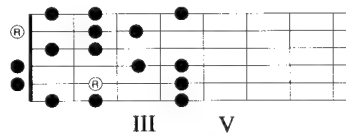
D<sup>b</sup> 4th Mode HM



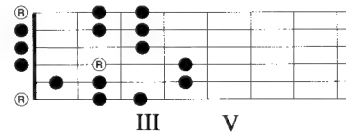
G<sup>b</sup> 4th Mode HM



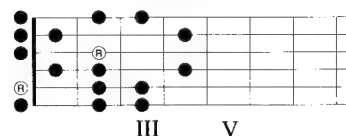
B 4th Mode HM



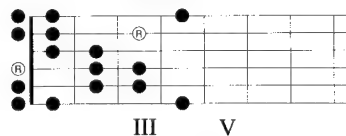
E 4th Mode HM



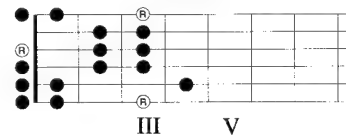
A 4th Mode HM



D 4th Mode HM



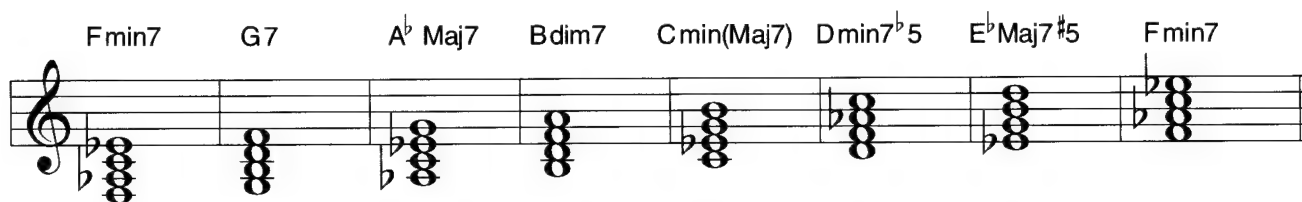
G 4th Mode HM



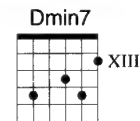
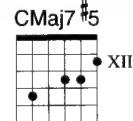
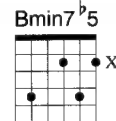
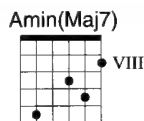
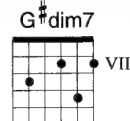
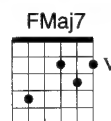
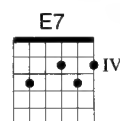
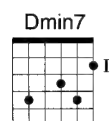
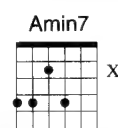
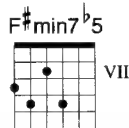
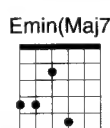
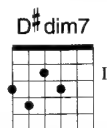
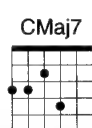
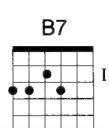
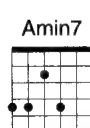
# HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized 4th mode HM. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for A 4th Mode HM and the second is for D 4th Mode HM. Read through them from left to right.



## Improvisation

## USING THE MODE

The 4th mode HM works well over the following: 1) any of the chords constructed from the harmonized 4th mode HM; 2) starting on the root of **minor triads**, **min7**, **min9** and **min13** chords.

### 1. G 4th Mode

Gmin9



### 2. F 4th Mode

Fmin7

B<sup>b</sup>9

E<sup>b</sup> Maj7



### 3. D and E 4th Mode

Dmin9

Emin7



# MELODIC PATTERNS

For Practice

## B<sup>b</sup> 4th Mode HM

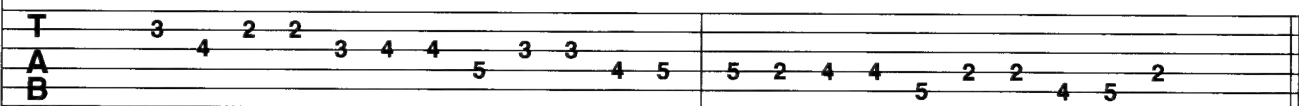
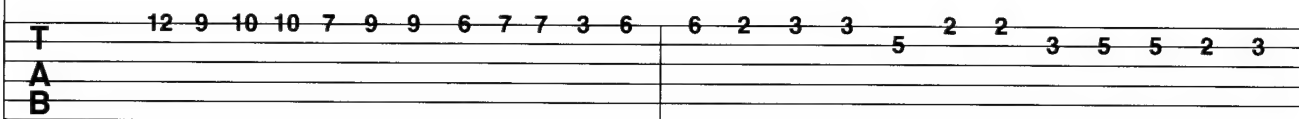
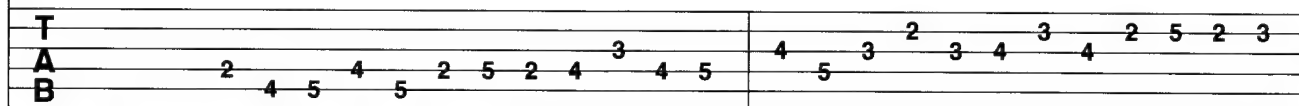
6 4 3 3 4 3 4 3 7 4 7 4 3 7 3 5 3 5 3 6 5 6 5 3 6 3 5 3

5 3 6 5 6 5 5 6 5 6 5 8 6 8 6 9 8 9 8 6 9 6 9 8 6 (6)

6 9 8 6 9 8 6 9 8 6 9 8 6 5 8 6 5 6 6 5 5 6 5 3 6 5 3 5 3 6

6 5 3 6 5 3 6 5 3 7 5 3 7 4 3 7 4 3 7 4 3 6 4 3 6 4 3 6 (6)

## E 4th Mode HM



The

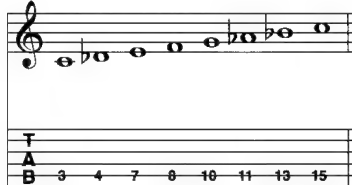
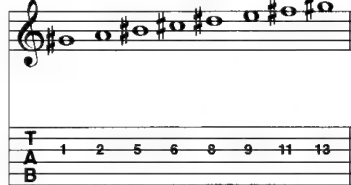
# 5TH MODE HM

*Phrygian Dominant or Phrygian #3*

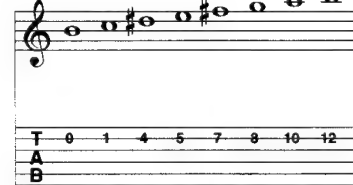
**In Every Key  
on Single Strings**

Constructed by starting on the fifth degree of the harmonic minor scale, the 5th mode HM (also known as the Phrygian Dominant or Phrygian #3 mode) produces Dominant 7<sup>b</sup>9 and <sup>b</sup>13 sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

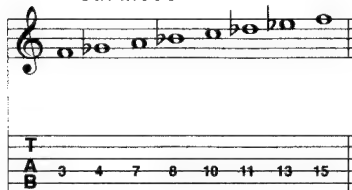
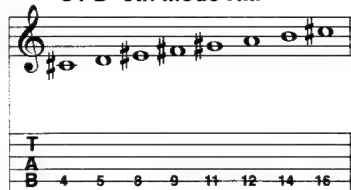
C 5th Mode HM

G<sup>#</sup> / A<sup>b</sup> 5th Mode HM

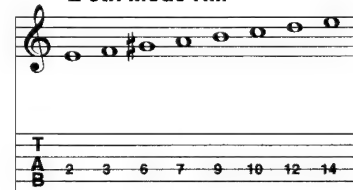
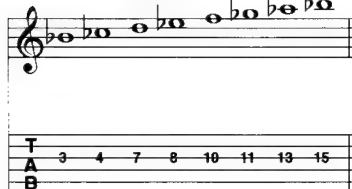
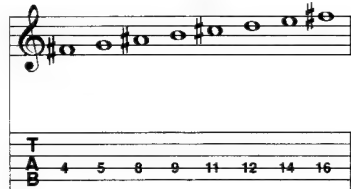
B 5th Mode HM



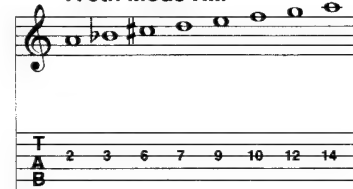
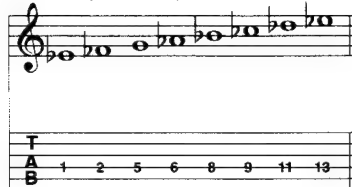
F 5th Mode HM

C<sup>#</sup> / D<sup>b</sup> 5th Mode HM

E 5th Mode HM

B<sup>b</sup> 5th Mode HMF<sup>#</sup> / G<sup>b</sup> 5th Mode HM

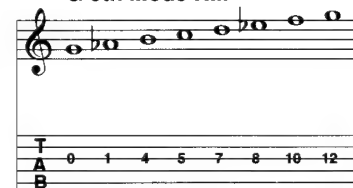
A 5th Mode HM

E<sup>b</sup> 5th Mode HM

D 5th Mode HM



G 5th Mode HM

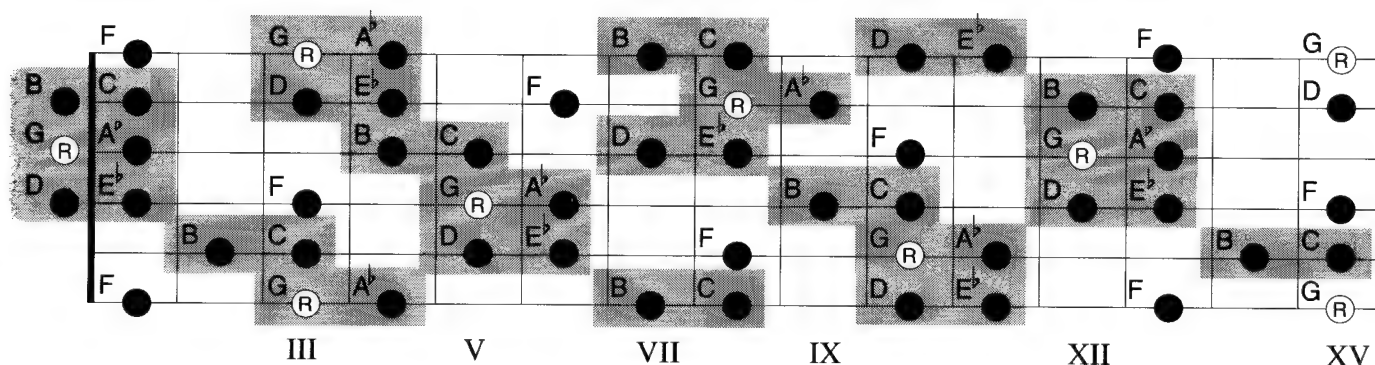




## Finding the Half Steps

## PERSPECTIVE #1

The formula for the 5th Mode HM is  $1/2 - 1 + 1/2 - 1/2 - 1 - 1/2 - 1 - 1$ . The half steps occur between steps one and two, three and four, and five and six. The augmented 2nd (minor 3rd) appears between steps two and three. The G 5th Mode HM is shown below on all strings. Practice improvising in all keys using the 5th mode HM up and down each string.

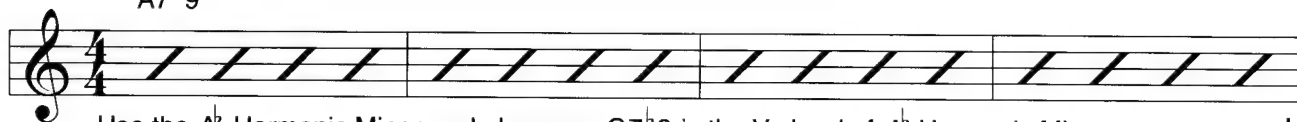


## Thinking in a Parent Key

## PERSPECTIVE #2

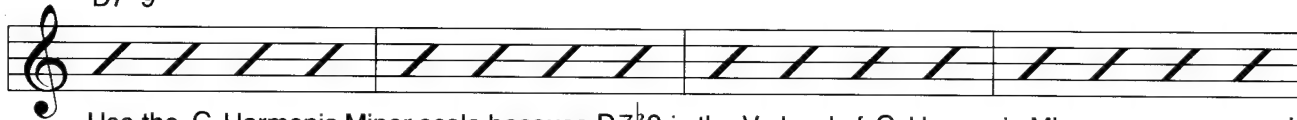
Dominant chords (sometimes with lowered 9ths and 13ths) function as V chords in the harmonic minor scale. The 5th mode HM corresponds to these chords. If you were improvising over an F7 chord and wanted to hear 5th mode HM sounds, you would ask yourself, "in what harmonic minor scale is F7 the V chord?" The answer is B<sup>b</sup> Harmonic Minor.

A7<sup>b</sup>9



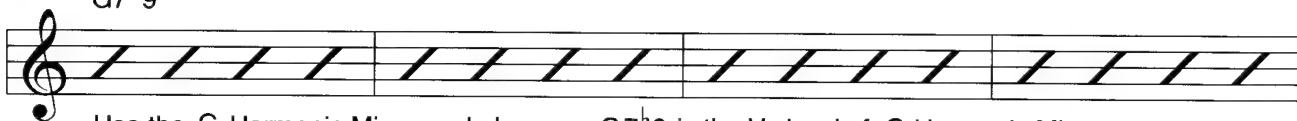
Use the A<sup>b</sup> Harmonic Minor scale because C7<sup>b</sup>9 is the V chord of A<sup>b</sup> Harmonic Minor. \_\_\_\_\_

D7<sup>b</sup>9



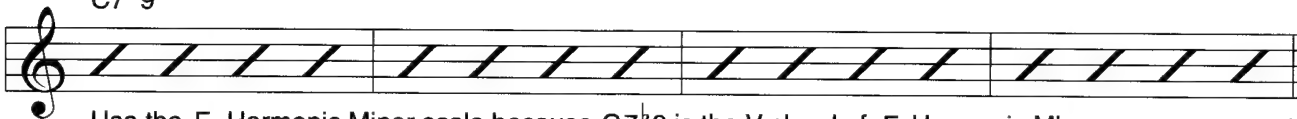
Use the G Harmonic Minor scale because D7<sup>b</sup>9 is the V chord of G Harmonic Minor. \_\_\_\_\_

G7<sup>b</sup>9



Use the C Harmonic Minor scale because G7<sup>b</sup>9 is the V chord of C Harmonic Minor. \_\_\_\_\_

C7<sup>b</sup>9



Use the F Harmonic Minor scale because C7<sup>b</sup>9 is the V chord of F Harmonic Minor. \_\_\_\_\_

5TH  
H  
M  
M  
O  
D  
E

## PERSPECTIVE #3

### Altering a Scale

To produce the 5th mode HM, simply raise the third degree of any Phrygian mode.

G Phrygian

E Phrygian

G 5th Mode HM

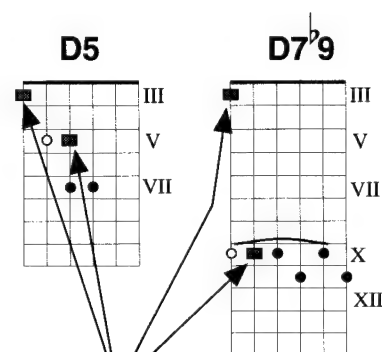
E 5th Mode HM

## PERSPECTIVE #4

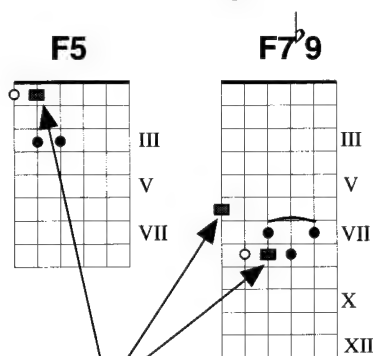
### In Relation to a Chord's Root

To locate the 5th mode HM, play a harmonic minor scale whose root lies a perfect 4th above the root of a dominant chord. If you wanted to use a 5th mode HM over a  $G7^b9$  chord, you would play a harmonic minor scale that begins on C.

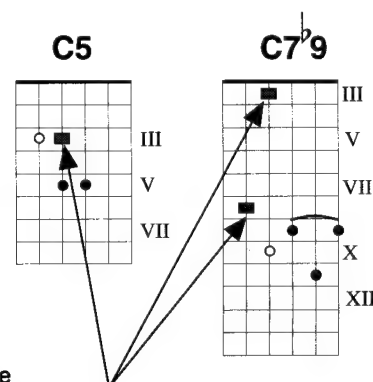
○ = root  
■ = first note of the parent scale



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (G).



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (B<sup>b</sup>).



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (F).

## Adjusting Key Signatures

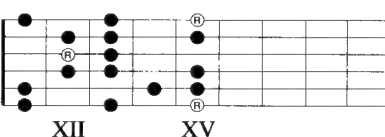
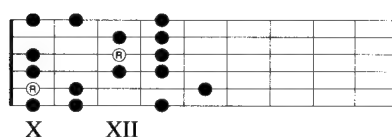
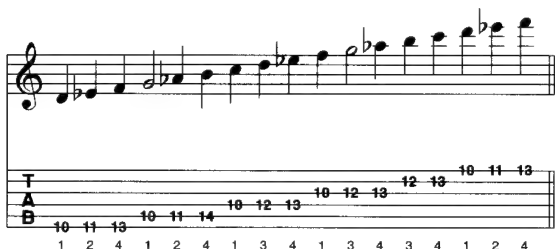
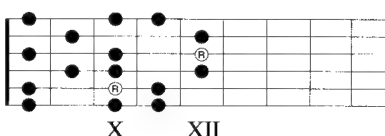
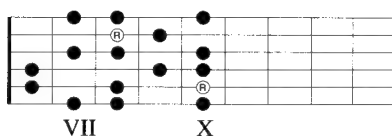
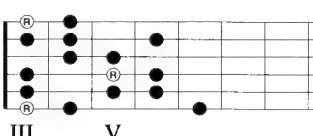
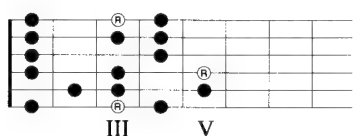
## PERSPECTIVE #5

You can deduce the proper key signature for a specific 5th mode HM by first creating an unaltered Phrygian key signature: drop a sharp or add a flat to a minor key signature based on the root of the chord. Now, change that key signature to reflect a raised third degree. If you wanted to know the key signature for A 5th Mode HM, you would think the following: The key of A Minor has no sharps or flats. Add a flat and you are left with one flat (B<sup>b</sup>). If you now raise the C to C<sup>#</sup> to reflect the 5th mode HM raised third degree, you have the key signature for A 5th Mode HM: B<sup>b</sup>, C<sup>#</sup>. What key signature corresponds to C 5th Mode HM? The key of C Minor has three flats (B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>). Add a flat (D<sup>b</sup>) and raise the E<sup>b</sup> to E<sup>b</sup> to reflect the raised third degree and you have your key signature: B<sup>b</sup>, A<sup>b</sup>, and D<sup>b</sup>.

## The Mode in Six Closed Positions

## FINGERINGS

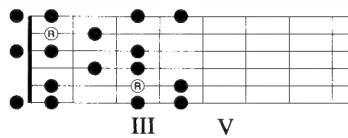
Here are six fingerings for the 5th mode HM in the key of G. Practice the mode in every key.



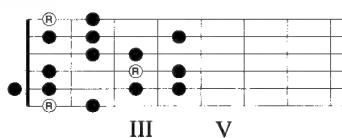
# OPEN POSITION FINGERINGS

*In Every Key*

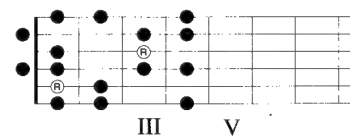
C 5th Mode HM



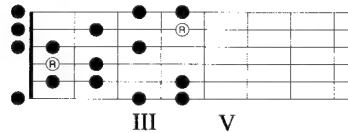
F 5th Mode HM



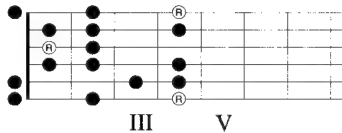
B<sup>b</sup> 5th Mode HM



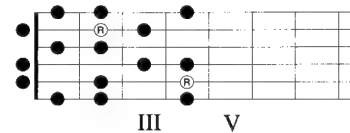
E<sup>b</sup> 5th Mode HM



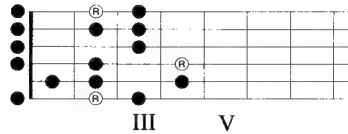
A<sup>b</sup> 5th Mode HM



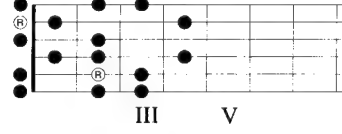
D<sup>b</sup> 5th Mode HM



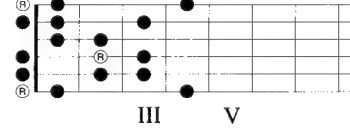
G<sup>b</sup> 5th Mode HM



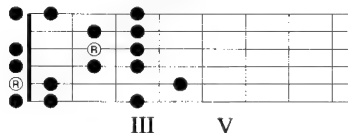
B 5th Mode HM



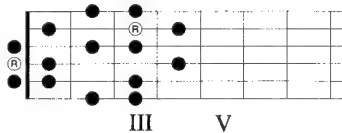
E 5th Mode HM



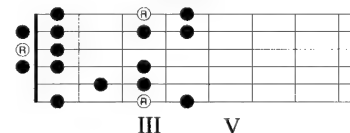
A 5th Mode HM



D 5th Mode HM



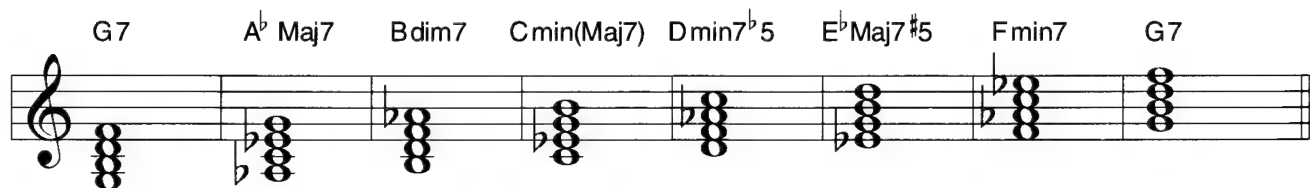
G 5th Mode HM



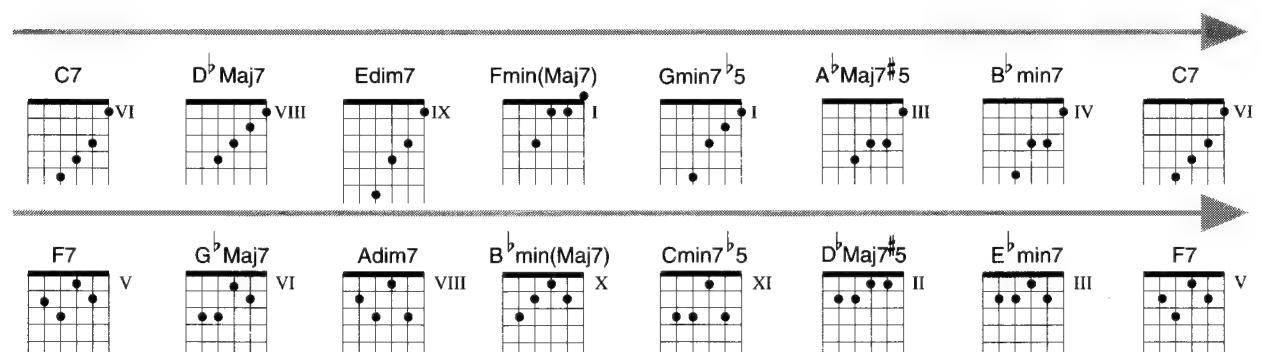
## HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized 5th mode HM. Practice transposing them to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for C 5th Mode HM and the second is for F 5th Mode HM. Read through them from left to right.



## Improvisation

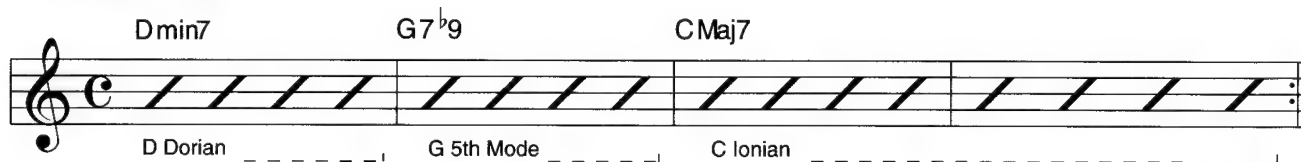
## USING THE MODE

The 5th mode HM works well over the following: 1) any of the chords constructed from the harmonized 5th mode HM; 2) starting at the root of a **Dominant 7th with or without lowered 9ths and 13ths**.

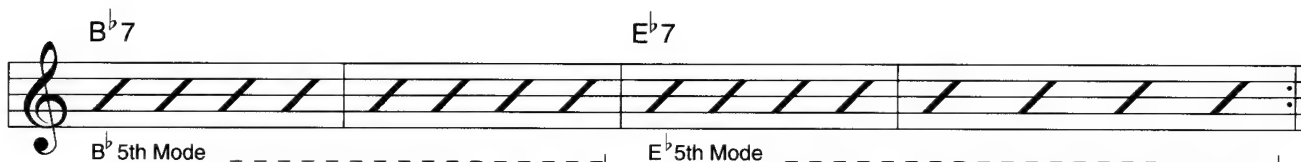
### 1. D 5th Mode



### 2. G 5th Mode



### 3. C, F, B<sup>b</sup> and E<sup>b</sup> 5th Mode



## MELODIC PATTERNS

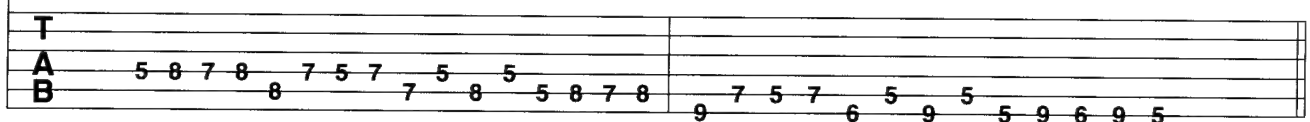
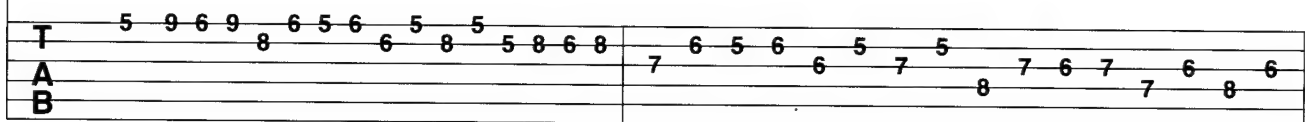
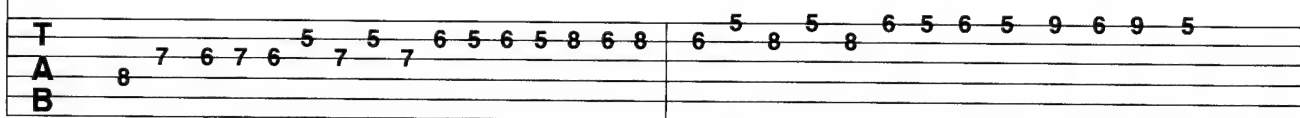
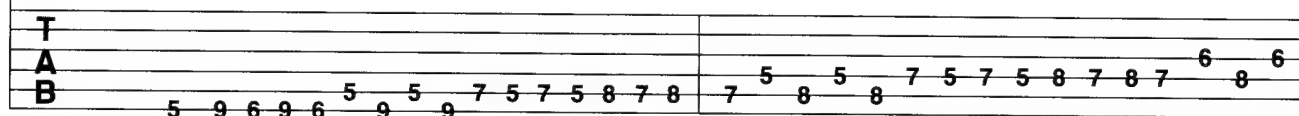
### For Practice

### C 5th Mode HM

First staff: Treble clef, key signature of two flats (Bb and Eb), 4/4 time signature. The melody consists of eighth and sixteenth notes, starting on G4 and ending on G4.

The first staff of music is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of a series of eighth and sixteenth notes, starting on a G4 and moving through various intervals, including some chromatic descents.

## A 5th Mode HM



# The 6TH MODE HM

*Lydian #2*


**In Every Key  
on Single Strings**

Constructed by starting on the sixth degree of the harmonic minor scale, the 6th mode HM (also known as the Lydian #2 mode) produces Maj7#11 sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C 6th Mode HM




T	
A	3 6 7 9 10 12 14 15
B	

A<sup>b</sup> 6th Mode HM


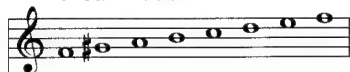
T	
A	1 4 6 7 8 10 12 13
B	

B 6th Mode HM



T	0 3 4 6 7 9 11 12
A	
B	

F 6th Mode HM



T	
A	9 6 7 9 10 12 14 15
B	

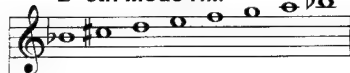
D<sup>b</sup> 6th Mode HM


T	
A	4 7 8 10 11 13 15 16
B	

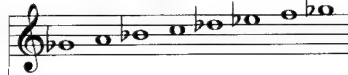
E 6th Mode HM



T	
A	2 5 6 8 9 11 13 14
B	

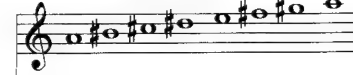
B<sup>b</sup> 6th Mode HM


T	
A	3 6 7 9 10 12 14 15
B	

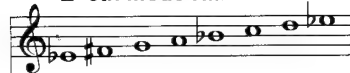
G<sup>b</sup> 6th Mode HM


T	
A	4 7 8 10 11 13 15 16
B	

A 6th Mode HM



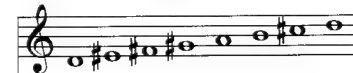
T	
A	2 5 6 8 9 11 13 14
B	

E<sup>b</sup> 6th Mode HM


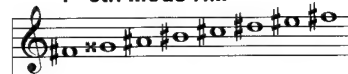
T	
A	1 4 5 7 8 10 12 13
B	

G<sup>b</sup> and F<sup>+</sup> are enharmonically equivalent. The notes sound the same but are named differently.

D 6th Mode HM




T	
A	0 3 4 6 7 9 11 12
B	

F<sup>+</sup> 6th Mode HM


T	
A	4 7 8 10 11 13 15 16
B	

G 6th Mode HM



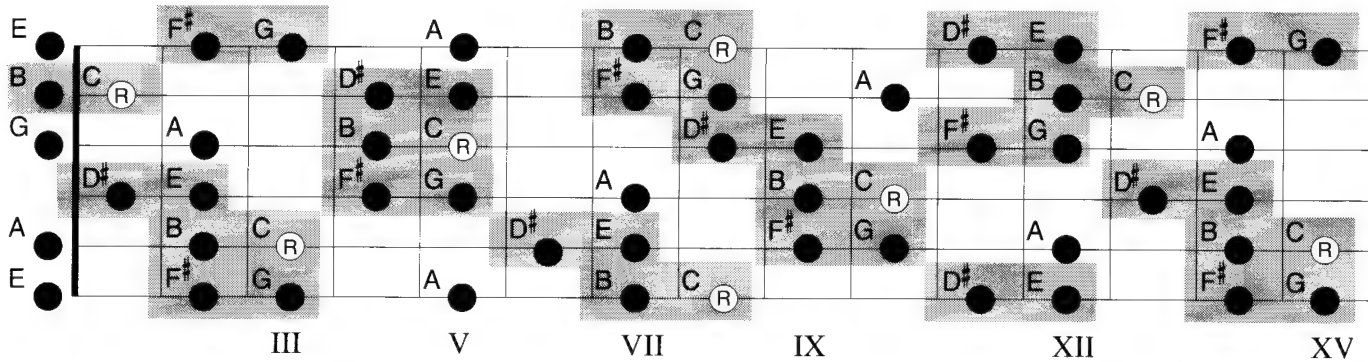
T	
A	0 3 4 6 7 9 11 12
B	



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the 6th mode HM is  $1+1/2-1/2-1-1/2-1-1/2$ . The half steps appear between steps two and three, four and five, and seven and eight. The augmented 2nd (minor 3rd) occurs between steps one and two. The C 6th Mode HM is shown below on all strings. Practice improvising in all keys using the 6th mode HM up and down each string.

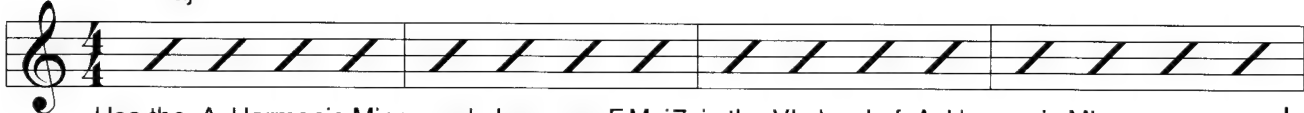


## Thinking in a Parent Key

## PERSPECTIVE #2

Maj7 chords function as VI chords in the harmonic minor scale. The 6th mode HM corresponds to these chords. If you were improvising over a Cmaj7 chord and wanted to hear 6th mode HM sounds, you would ask yourself, "in what harmonic minor scale is Cmaj7 the VI chord?" The answer is E Harmonic Minor.

F Maj7



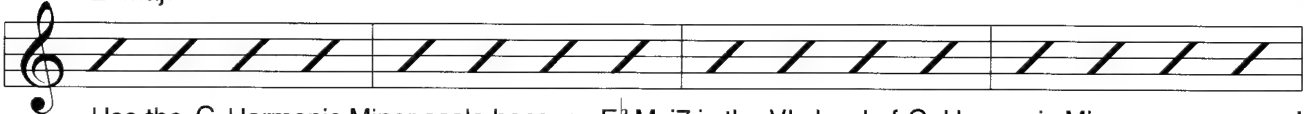
Use the A Harmonic Minor scale because F Maj7 is the VI chord of A Harmonic Minor. \_\_\_\_\_

B<sup>b</sup> Maj7



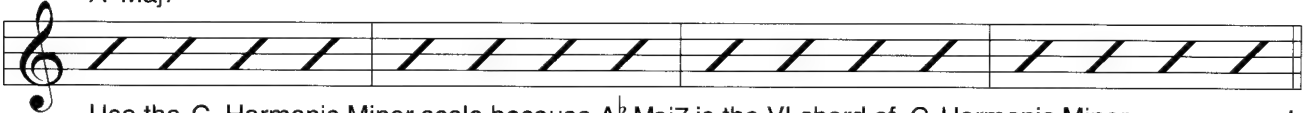
Use the D Harmonic Minor scale because B<sup>b</sup> Maj7 is the VI chord of D Harmonic Minor. \_\_\_\_\_

E<sup>b</sup> Maj7



Use the G Harmonic Minor scale because E<sup>b</sup> Maj7 is the VI chord of G Harmonic Minor. \_\_\_\_\_

A<sup>b</sup> Maj7



Use the C Harmonic Minor scale because A<sup>b</sup> Maj7 is the VI chord of C Harmonic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce the 6th mode HM, simply raise the second degree of any Lydian mode.

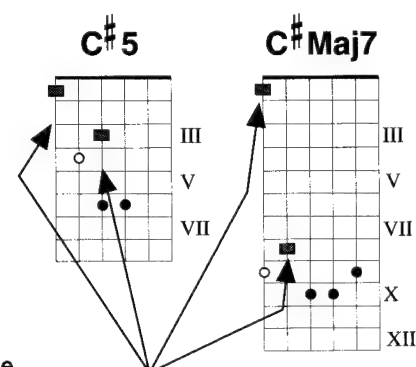
**G<sup>b</sup> Lydian**                      **C Lydian**

**G<sup>b</sup> 6th Mode HM**                      **C 6th Mode HM**

## PERSPECTIVE #4

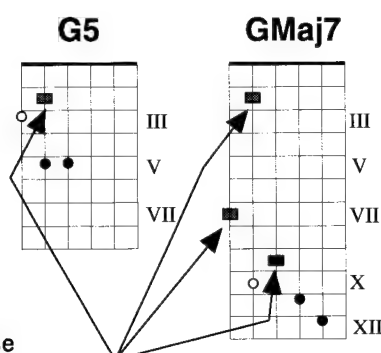
### In Relation to a Chord's Root

To locate the 6th mode of the harmonic minor scale, play a harmonic minor scale whose root lies a minor 6th below or a major 3rd above the root of a Maj7 (or Maj7 #11) chord. If you wanted to use the 6th mode HM over a DMaj7 chord, you would start a harmonic minor scale that begins on F#.

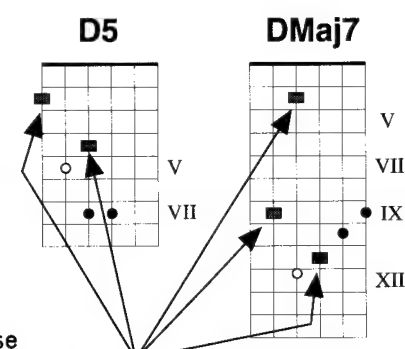


Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (E#).

○ = root  
■ = first note of the parent scale



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (B).



Suppose you were improvising against either of these chords. Use the harmonic minor scale that begins on this note (F#).

## Adjusting Key Signatures

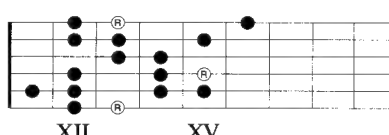
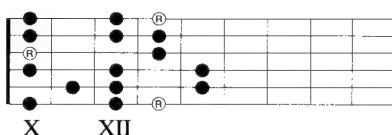
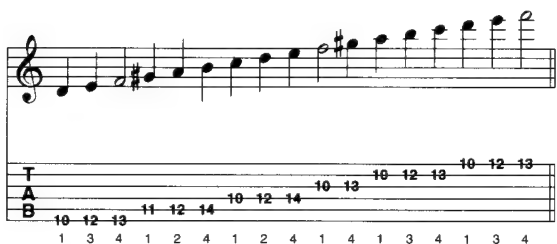
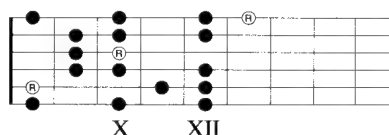
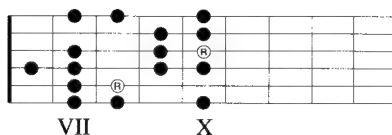
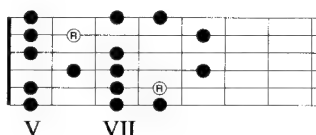
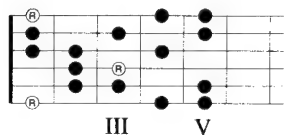
## PERSPECTIVE #5

You can deduce the proper key signature for a specific 6th mode HM by first creating an unaltered Lydian key signature: drop a flat or add a sharp to a major key signature based on the root of the chord. Now, change that key signature to reflect a raised second degree. If you wanted to know the key signature for A<sup>b</sup> 6th Mode HM, you would think the following: The key of A<sup>b</sup> Major has four flats (B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>, D<sup>b</sup>). Drop a flat and you are left with three flats (B<sup>b</sup>, E<sup>b</sup>, A<sup>b</sup>). If you now raise the B<sup>b</sup> to B<sup>n</sup> to reflect the 6th mode HM raised second degree, you have the key signature for A<sup>b</sup> 6th Mode HM: E<sup>b</sup> and A<sup>b</sup>. What key signature corresponds to C 6th Mode HM? The key of C Major has no sharps or flats. Add a sharp (F<sup>#</sup>) and raise the D to D<sup>#</sup> to reflect the raised second degree and you have your key signature: F<sup>#</sup> and D<sup>#</sup>.

## The Mode in Six Closed Positions

## FINGERINGS

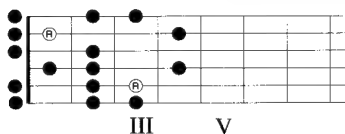
Here are six fingerings for the 6th mode HM in the key of F. Practice the mode in every key.



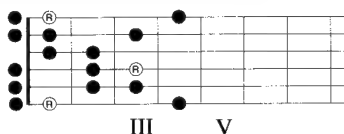
# OPEN POSITION FINGERINGS

*In Every Key*

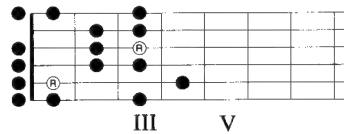
C 6th Mode HM



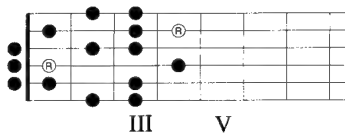
F 6th Mode HM



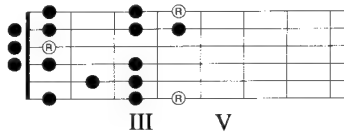
B<sup>b</sup> 6th Mode HM



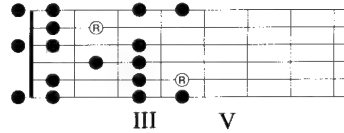
E<sup>b</sup> 6th Mode HM



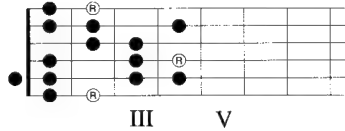
A<sup>b</sup> 6th Mode HM



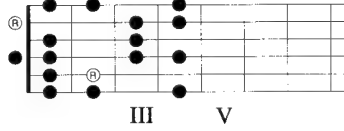
D<sup>b</sup> 6th Mode HM



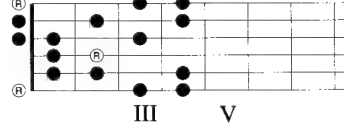
G<sup>b</sup> 6th Mode HM



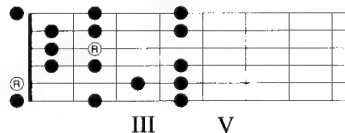
B 6th Mode HM



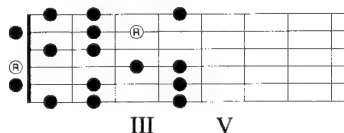
E 6th Mode HM



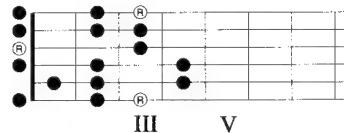
A 6th Mode HM



D 6th Mode HM



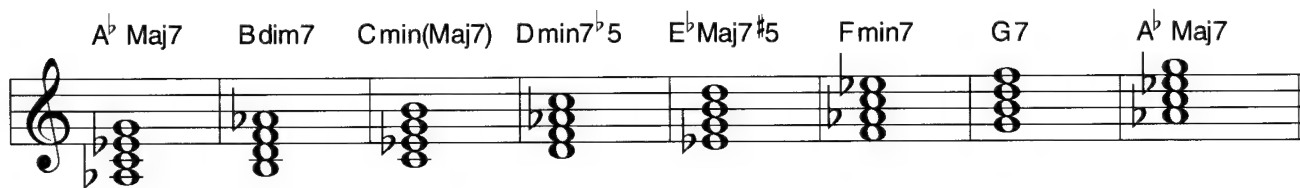
G 6th Mode HM



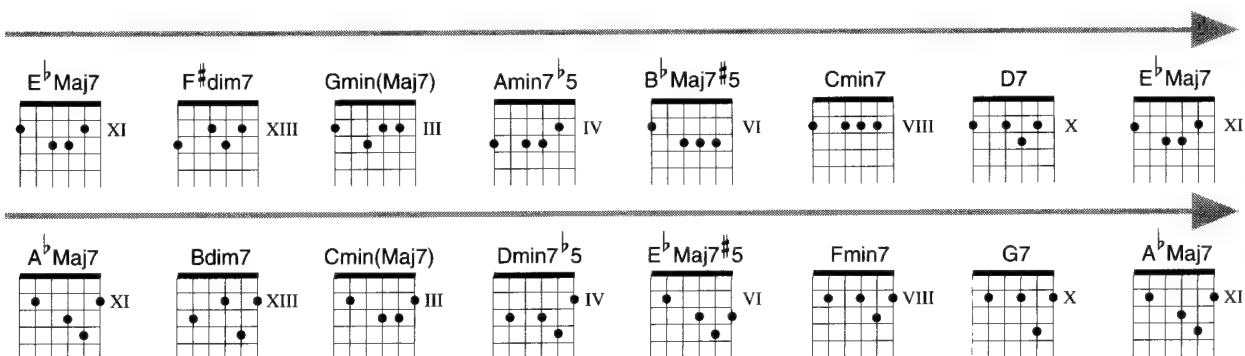
## HARMONIZING THE MODE

*Chord Voicings*

Here are the chords constructed from the harmonized 6th mode HM. Practice transposing these to all keys. The chord types remain constant in every key.



Here are two possibilities for voicing the harmonies for this mode. The first is for E<sup>b</sup> 6th Mode HM and the second is for A<sup>b</sup> 6th Mode HM. Read through them both from left to right.



## Improvisation

## USING THE MODE

The 6th mode HM works well over the following: 1) any of the chords constructed from the harmonized 6th mode HM; 2) starting at the root of **Maj7** and **Maj7#11** chords.

### 1. A<sup>b</sup> 6th Mode

A<sup>b</sup> Maj7 #11

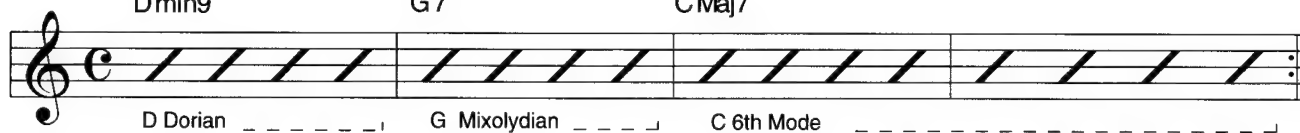


### 2. C 6th Mode

Dmin9

G7

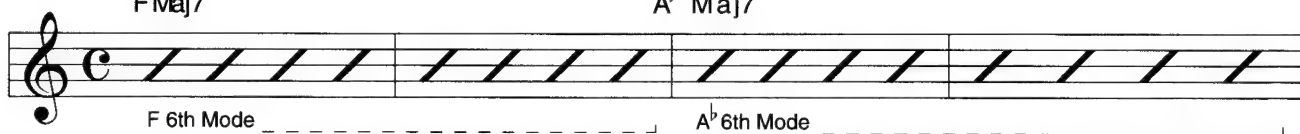
C Maj7



### 3. F, A<sup>b</sup>, D<sup>b</sup>, and G<sup>b</sup> 6th Mode

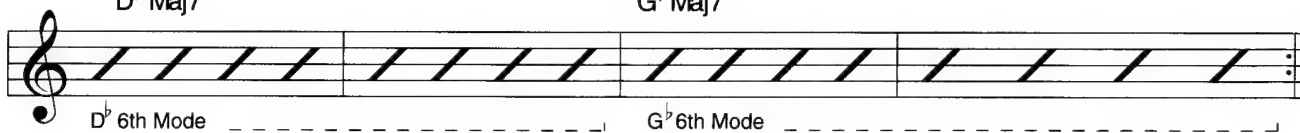
F Maj7

A<sup>b</sup> Maj7



D<sup>b</sup> Maj7

G<sup>b</sup> Maj7





**B<sup>b</sup> 6th Mode HM**

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of several measures of music, including eighth and sixteenth notes, and rests. Below the staff is a tablature system with three staves labeled T, A, and B, containing fret numbers for guitar.

**Tablature:**

T	A	B
2	5	2
5	3	5
3	2	3
2	2	5
2	5	1
5	4	5
3	4	1
4	2	1
1	5	1

# The 7TH MODE HM

*In Every Key  
On Single Strings*

Constructed by starting on the seventh degree of the harmonic minor scale, the 7th mode HM produces dim7 sounds. Here is the scale in all the keys. The keys are arranged in a cycle of fourths.

C 7th Mode HM

T
A
B

3 4 6 7 9 11 12 15

G<sup>#</sup>/A<sup>b</sup> 7th Mode HM

T
A
B

1 2 4 5 7 9 10 13

B 7th Mode HM

T
A
B

0 1 2 4 6 8 9 12

F 7th Mode HM

T
A
B

3 4 6 7 9 11 12 15

C<sup>#</sup>/D<sup>b</sup> 7th Mode HM

T
A
B

4 5 7 9 10 12 13 16

E 7th Mode HM

T
A
B

2 3 5 6 8 10 11 14

A<sup>#</sup>/B<sup>b</sup> 7th Mode HM

T
A
B

3 4 6 7 9 11 12 15

F<sup>#</sup>/G<sup>b</sup> 7th Mode HM

T
A
B

4 5 7 8 10 12 13 16

A 7th Mode HM

T
A
B

2 3 5 6 8 10 11 14

D<sup>#</sup>/E<sup>b</sup> 7th Mode HM

T
A
B

1 2 4 5 7 9 10 13

D 7th Mode HM

T
A
B

0 1 3 4 6 8 9 12

G 7th Mode HM

T
A
B

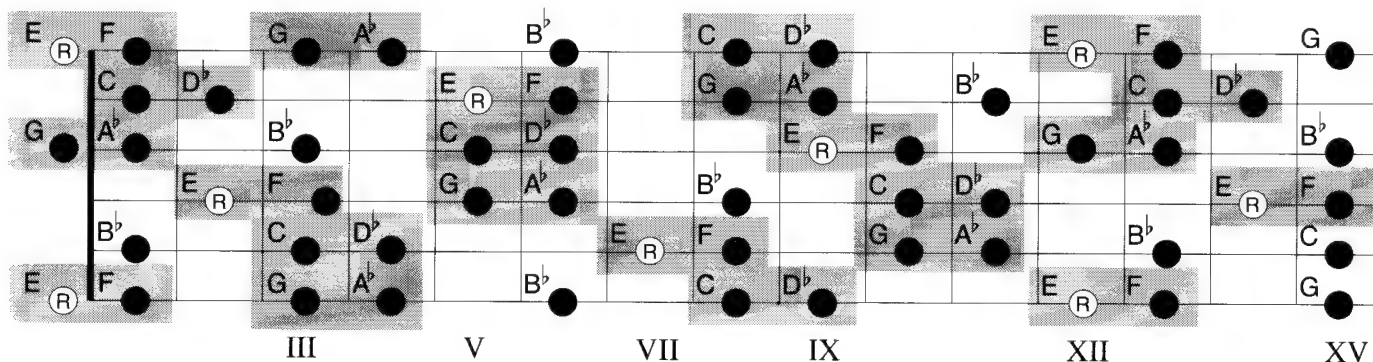
0 1 3 4 6 8 9 12



## Finding the Half Steps

## PERSPECTIVE #1

The formula for the 7th mode HM is  $1/2 - 1 - 1/2 - 1 - 1 - 1/2 - 1 + 1/2$ . The half steps appear between steps one and two, three and four, and six and seven. The augmented 2nd (minor 3rd) occurs between steps seven and eight. The E 7th Mode HM is shown below on all strings. Practice improvising in all keys using the 7th mode HM up and down each string.

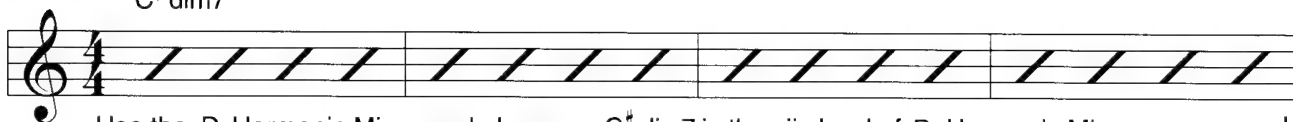


## Thinking in a Parent Key

## PERSPECTIVE #2

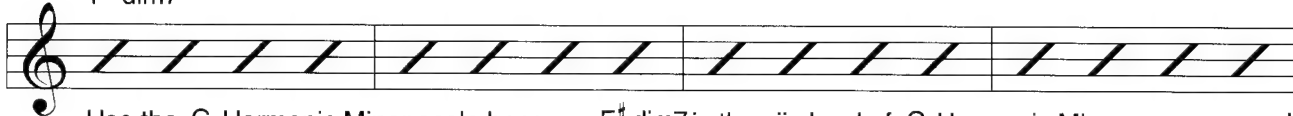
Dim7 chords function as vii chords in the harmonic minor scale. The 7th mode HM corresponds to these chords. If you were improvising over an Adim7 chord and wanted to hear 7th mode HM sounds, you would ask yourself, "in what harmonic minor scale is Adim7 the vii chord?" The answer is B<sup>b</sup> Harmonic Minor

C<sup>#</sup> dim7



Use the D Harmonic Minor scale because C<sup>#</sup> dim7 is the vii chord of D Harmonic Minor. \_\_\_\_\_

F<sup>#</sup> dim7



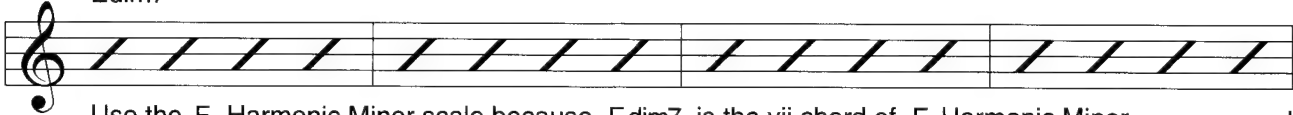
Use the G Harmonic Minor scale because F<sup>#</sup> dim7 is the vii chord of G Harmonic Minor. \_\_\_\_\_

Bdim7



Use the C Harmonic Minor scale because Bdim7 is the vii chord of C Harmonic Minor. \_\_\_\_\_

E dim7



Use the F Harmonic Minor scale because E dim7 is the vii chord of F Harmonic Minor. \_\_\_\_\_

## PERSPECTIVE #3

### Altering a Scale

To produce the 7th mode HM, simply lower the fourth and seventh degrees of any Locrian mode.

**A<sup>#</sup> Locrian** **E Locrian**

**A<sup>#</sup> 7th Mode HM** **E 7th Mode HM**

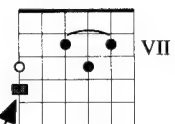
## PERSPECTIVE #4

### In Relation to a Chord's Root

To locate the 7th mode HM, play a harmonic minor scale whose root lies one half-step above the root of a dim7 chord. If you wanted to use a G 7th Mode HM over a Gdim7 chord, you would start a harmonic minor scale that begins on A<sup>b</sup>.

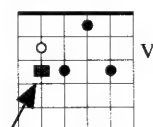
- = root
- = first note of the parent scale

#### Cdim7



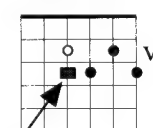
Suppose you were improvising against this chord. Use the harmonic minor scale that begins on this note (D<sup>b</sup>).

#### Ddim7



Suppose you were improvising against this chord. Use the harmonic minor scale that begins on this note (E<sup>b</sup>).

#### Gdim7



Suppose you were improvising against this chord. Use the harmonic minor scale that begins on this note (A<sup>b</sup>).

## Adjusting Key Signatures

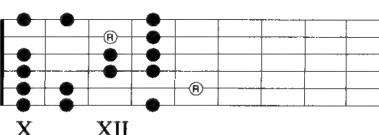
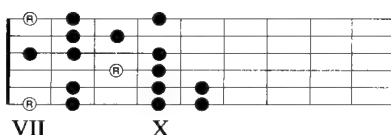
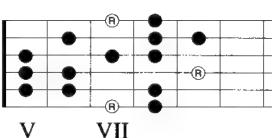
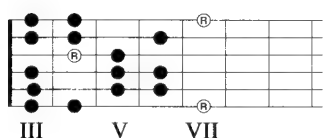
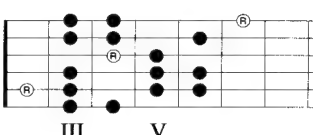
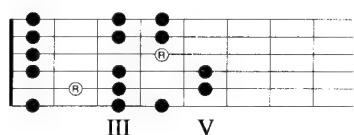
## PERSPECTIVE #5

You can deduce the proper key signature for a specific 7th mode HM by first creating an unaltered Locrian key signature: add two flats or drop two sharps to a minor key signature based on the root of the chord. Now, change that key signature to reflect lowered seventh and fourth degrees. If you wanted to know the key signature for F 7th Mode HM, you would think the following: The key of F Minor has four flats ( $B^b, E^b, A^b, D^b$ ). Add two flats and you have six flats ( $B^b, E^b, A^b, D^b, G^b, C^b$ ). If you now lower the  $B^b$  to  $B^{bb}$  and the  $E^b$  to  $E^{bb}$  to reflect the 7th mode HM lowered fourth and seventh degrees, you have the key signature for F 7th Mode HM:  $B^{bb}, E^{bb}, A^b, D^b, G^b, C^b$ . What key signature corresponds to G 7th Mode HM? The key of G Minor has two flats. Add two flats ( $A^b, D^b$ ) and lower the C to  $C^b$  and the F to  $F^b$  to reflect the lowered fourth and seventh second degrees and you have your key signature:  $B^b, E^b, A^b, D^b, C^b$  and  $F^b$ .

## The Mode in Six Closed Positions

## FINGERINGS

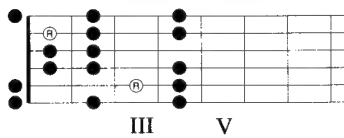
Here are six fingerings for the 7th mode HM in the key of B. Practice the mode in every key.



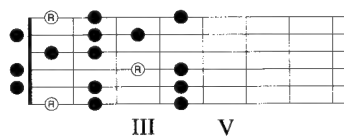
# OPEN POSITION FINGERINGS

*In Every Key*

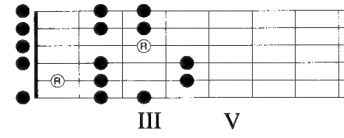
C 7th Mode HM



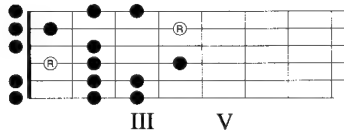
F 7th Mode HM



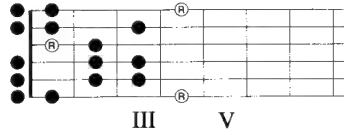
B<sup>b</sup> 7th Mode HM



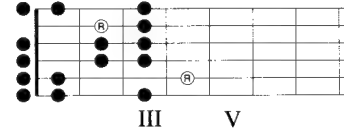
E<sup>b</sup> 7th Mode HM



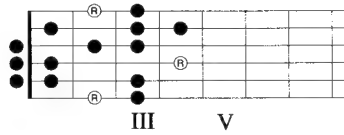
A<sup>b</sup> 7th Mode HM



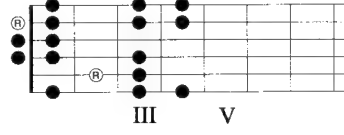
D<sup>b</sup> 7th Mode HM



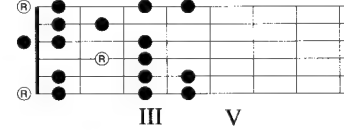
G<sup>b</sup> 7th Mode HM



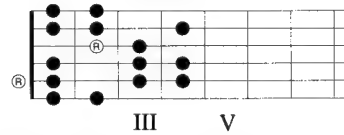
B 7th Mode HM



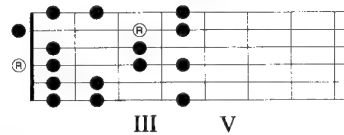
E 7th Mode HM



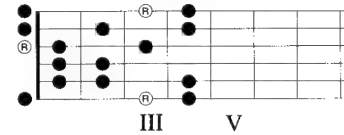
A 7th Mode HM



D 7th Mode HM



G 7th Mode HM



# HARMONIZING THE MODE

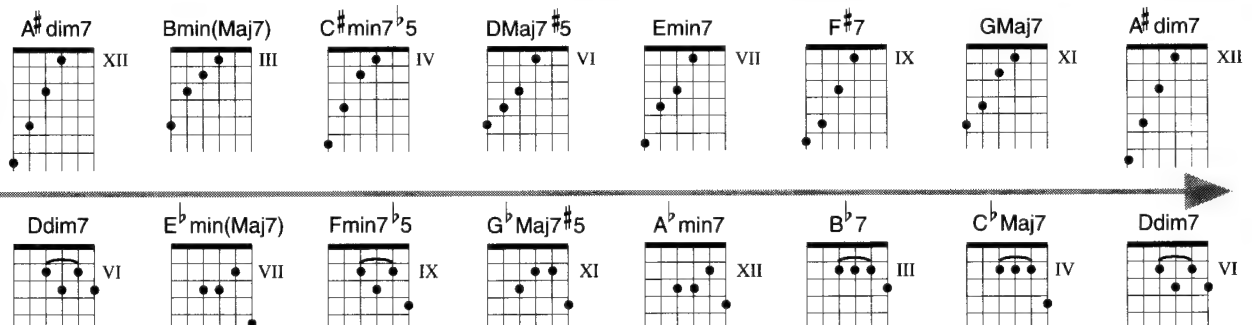
*Chord Voicings*

Here are the chords constructed from the harmonized 7th mode HM. Practice transposing them to all keys. The chord types remain constant in every key.

Bdim7   Cmin(Maj7)   Dmin7<sup>b</sup>5   E<sup>b</sup>Maj7<sup>#</sup>5   Fmin7   G7   A<sup>b</sup> Maj7   Bdim7



Here are two possibilities for voicing the harmonies for this mode. The first is for A<sup>#</sup> 7th Mode HM and the second is for D 7th Mode HM. Read through them from left to right.



# Improvisation

## USING THE MODE

The 7th mode HM works well over the following: 1) any of the chords constructed from the harmonized 7th mode HM; 2) starting at the root of **dim7** chords.

### 1. A 7th Mode

A dim7



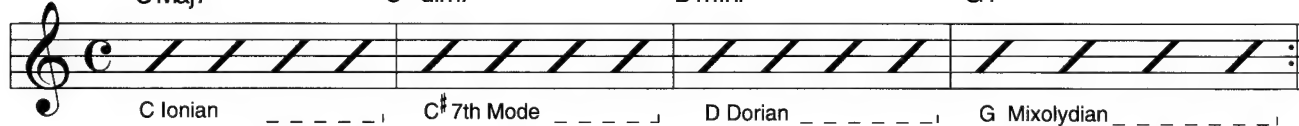
### 2. C# 7th Mode

C Maj7

C# dim7

D min7

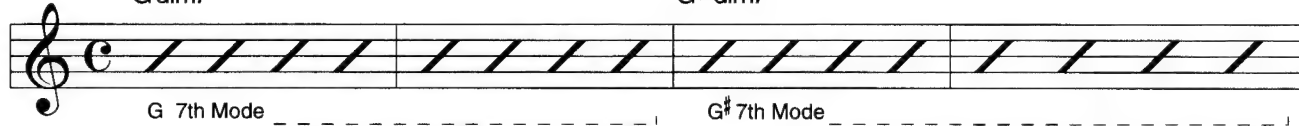
G7



### 3. G, G#, A, and A# 7th Mode

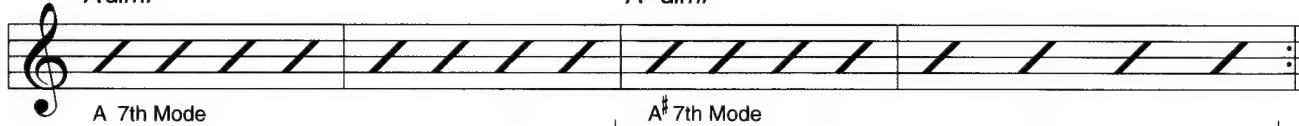
G dim7

G# dim7



A dim7

A# dim7



# MELODIC PATTERNS

For Practice

## B 7th Mode HM

T  
A  
B

7 8 6 8 8 5 8 5 5 6 5 6 4 6 4 5 5 5 7 5 7 6 8 7 8 6 8 6

T  
A  
B

5 8 6 8 7 9 8 9 7 9 8 7 8 8 10 8 10 9 11 10 11 12 13 11 13 12

T  
A  
B

12 13 11 13 9 11 10 11 8 10 8 10 6 8 7 8 7 4 7 4 8 4 5 8 6 8 4 6 8 6

T  
A  
B

6 8 7 8 5 7 5 7 5 4 5 4 6 4 5 6 5 6 5 5 8 5 7 8 6 8 7



### E 7th Mode HM

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, consisting of a series of eighth and sixteenth notes. Below the staff, there are three staves labeled T, A, and B, which contain fingerings for the Tenor, Alto, and Bass parts respectively. The fingerings are indicated by numbers 8, 9, 10, 11, and 12.

The image shows a musical score for a piece titled "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Below the staff, there is a tablature system with three lines labeled T, A, and B. The tablature uses numbers 1 through 12 to indicate fret positions. The T line (Treble) has a sequence of numbers: 12 9 8 9 9 8 6 8 8. The A line (Alto) has a sequence of numbers: 11 9 11 11 9 8 9. The B line (Bass) has a sequence of numbers: 9 8 10 8 8 10 9 10 10 9 9 11 11 10 11. The tablature is aligned with the notes on the staff, with some numbers appearing below the staff and others above it.

The image shows a musical score for the song "The Rose Tree". It features a treble clef, a key signature of one flat (B-flat), and a melody line. The guitar accompaniment is written in a simplified notation system using numbers 1-11 and letters T, A, B. The notation is as follows:

T	A	B
	11 10 8 10 10 8	11 8 8
	11 10 11 11 10 8 10	10 8 7 8 8 7 9 7 7 9 8 9 7



Swing

C Maj7 Gmin7 C Maj7 Gmin7

C Ionian G Dorian

4 5 4 5 3 6 5 (5) 3 5 6 5 3 7 3 3 5 4 5 3 5 6 5 3

Diagram illustrating the scales for E-flat Ionian, D Dorian, C Dorian, and G-minor (Gmin7) scales, showing the corresponding chord symbols and the scale sequence (TAB).

**E<sup>b</sup> Ionian:** E<sup>b</sup> Maj7 chord symbol. Scale sequence: 6 3 4 1 3.

**D Dorian:** Dmin7 chord symbol. Scale sequence: 2 3 6 5 3 5 (5).

**C Dorian:** Cmin7 chord symbol. Scale sequence: 4 3 5 6 5 3.

**Gmin7:** Gmin7 chord symbol. Scale sequence: 5 6 5 3 5 3.

C Maj7                      G min7                      C Maj7                      G min7

7 5 3 (3)                      6 5 3 (3)                      5 3 5 (5)                      3 5 3 (3)

E<sup>b</sup> Maj7      Dmin7      Cmin7      Gmin7

TAB

3 4 3 3 5 3 4 6 5 3 6 3 6 3 (3) 5 4 3 6 5 3 6 4 3 6 3 (3)



C Maj7                      G min7                      C Maj7                      G min7

T	4	2	4	5 (5)	7	9	10	7	5	3	5	6 (6)	3	6	5	3
A																
B																

E<sup>b</sup> Maj7                      D min7                      C min7                      G min7

T	3	6	4	3	3	3 (3)	5	3	2	5	4	3 (3)	4	5	4	6	3	4 (4)	6	5	3	6	3 (3)
A																							
B																							

C Maj7                      G min7                      C Maj7                      G min7

T	7	3	5	5	3	5 (5)	6	3	5	5	3	3 (3)	4	5	2	2	5	2 (2)	3	5	3	5	3 (3)
A																							
B																							

E<sup>b</sup> Maj7                      D min7                      C min7                      G min7

T	4	5	3	3	5	3	5	6	3	5	5 (5)	4	3	4	6	3	3 (3)	3	3	5	3	5
A																						
B																						

# IONIAN / DORIAN PHRYGIAN

**Light Rock**

**B<sup>b</sup> Maj7** **Cmin7**

**B<sup>b</sup> Ionian** **C Dorian**

T 5 7 8 5 7 8 6 8 5 6 6 5 6 5 6 5 6 8 8 5 6 5 8

A 5 7 8 5 7 8 6 8 5 6 6 5 6 5 6 5 6 8 8 5 6 5 8

B 5 7 8 5 7 8 6 8 5 6 6 5 6 5 6 5 6 8 8 5 6 5 8

**Cmin7** **B<sup>b</sup> Maj7** **Cmin7**

T 6 8 10 8 6 8 6 5 6 5 6 5 6 7 (7) 5 5 7 8 6 8 6 8

A 8 7 8 (8) 7 (7) 5 5 7 8 6 8 6 8

B 8 7 8 (8) 7 (7) 5 5 7 8 6 8 6 8

**Gmin7** **A<sup>b</sup> Maj7**

**G Phrygian**

T 3 3 5 3 3 3 6 4 3 3 4 5 3 5 4 5 3 5 3 5 3

A 3 3 5 3 3 3 6 4 3 3 4 5 3 5 4 5 3 5 3 5 3

B 3 3 5 3 3 3 6 4 3 3 4 5 3 5 4 5 3 5 3 5 3

**Gmin7** **A<sup>b</sup> Maj7**

T 3 3 6 4 3 3 3 4 3 5 4 5 6 4 3 6 8

A 5 3 5 6 4 3 3 4 3 5 4 5 6 4 3 6 8

B 5 3 5 6 4 3 3 4 3 5 4 5 6 4 3 6 8

B<sup>b</sup> Maj7

Cmin7

8 6 8 8 6 8 7 5 | 7 8 5 8 7 8 5 8 | 5 8 5 8 6 8 | 8

B<sup>b</sup> Maj7

Cmin7

6 7 6 8 6 | 8 7 5 8 7 5 8 5 | 6 8 6 5 7 8 5 7 | 8 5 7 8 5 7 8 5

Gmin7

A<sup>b</sup> Maj7

3 5 3 5 | 5 6 3 5 | 4 3 4 3 5 3 | 5 5 4 3 5 3

Gmin7

A<sup>b</sup> Maj7

Cmin7

3 3 4 | 3 3 6 | 4 3 4 3 4 3 | 5



# LYDIAN / DORIAN

## Light Rock

C Maj7#11

C Lydian

T	7	8	7	9	7	8	7	9	7	8	7	9	7	8	7	9	8	(8)	7
A																	9	(9)	7
B																			10
																			(10)

E<sup>b</sup> Maj7#11

E<sup>b</sup> Lydian

T	10	11	10	12	10	11	10	12	10	11	10	12	10	11	10	12	11	(11)	10
A																	12	(12)	10
B																			8
																			(8)

D min7

B<sup>b</sup> min7

D Dorian

B<sup>b</sup> Dorian

T	10	9	7	9	7	10	10	8	10	9	8	6	9	8	6	8	6		
A																			
B																			

A<sup>b</sup> Maj7#11

A<sup>b</sup> min7

A<sup>b</sup> Lydian


A<sup>b</sup> Dorian

T	10	7	8	10	7	8	10	8	10	8	9	11	8	6	7	6	8	6	6
A																			
B																			

C Maj7<sup>#11</sup>


Musical notation for C Maj7<sup>#11</sup> in treble clef. The melody consists of eighth and quarter notes with a sharp sign on the F#11. Below the staff are three lines of guitar tablature labeled T, A, and B.

T	9	7	9	7	8	7	7	9	7	10	8	7	9	8	10	7	10	8	10	7	12	7	8	10	7	8	7	9
A																												
B																												

E<sup>b</sup> Maj7<sup>#11</sup>


Musical notation for E<sup>b</sup> Maj7<sup>#11</sup> in treble clef. The melody consists of eighth and quarter notes with a flat sign on the B. Below the staff are three lines of guitar tablature labeled T, A, and B.

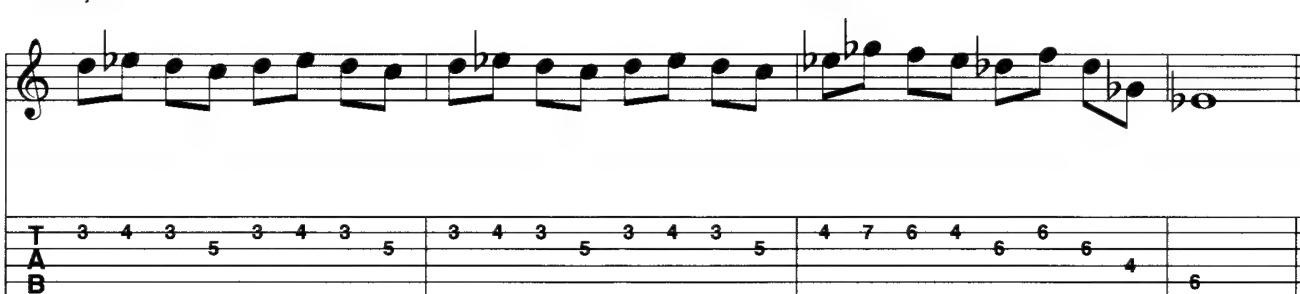
T	8	8	7	5	8	5	5	8	5	7	8	7	8	8	10
A															
B															

D min7

B<sup>b</sup> min7


Musical notation for D min7 and B<sup>b</sup> min7 in treble clef. The melody consists of eighth and quarter notes. Below the staff are three lines of guitar tablature labeled T, A, and B.

T	10	10	10	10	13	12	10	8	10	9	6	8	9	8	6	8	6	5	8	5	6	8
A																						
B																						

A<sup>b</sup> Maj7<sup>#11</sup>A<sup>b</sup> min7


Musical notation for A<sup>b</sup> Maj7<sup>#11</sup> and A<sup>b</sup> min7 in treble clef. The melody consists of eighth and quarter notes. Below the staff are three lines of guitar tablature labeled T, A, and B.

T	3	4	3	5	3	4	3	5	3	4	3	5	4	7	6	4	6	6	6	4	6
A																					
B																					

# MIXOLYDIAN

Medium Tempo (Even Eighths)

G7

G Mixolydian

T	10	9	7	10	9	7	8		10	9	7	10	9	7		10	8	6	8		8	7	8
A															9								
B																							

C9

C Mixolydian

G7

G Mixolydian

T	5	8	8	6	8	5	6	8		7	6	5	5	8		10	9	7	10	9	7	6	8	10	9	7	(7)	7
A																												
B																												

D9

D Mixolydian

C9

C Mixolydian

G7

G Mixolydian

T	10	8	7	8	10		8	6	5	6	8		10	9	7	9	7	9	8	7		10
A																						
B																						

B7

B Mixolydian

E7

E Mixolydian

T	10	7	9	9	7	8	9	7		8	9	6	8	9	7	(7)		6	7	4	6	7	6	4	7		6
A																											
B																											

A7

D7

A Mixolydian D Mixolydian

T																										
A	2	4	5	2	5	4	2	4	5	2	4	3	2	3	5	3	4	5	4	2	5	4	5	5	4	5
B																										

G7

T																									
A	5	3	5	2	4	5	3	5	3	5	3	5	3	5	5	4	2	4	5	3	4	5	2	3	
B																									

C9

G7

T																												
A	5	3	5	3	5	3	3	5	3	5	3	5	3	5	5	4	5	3	5	4	5	4	5	3	5	3	5	5
B																												

D9

C9

G7

T																							
A	2	5	3	5	2	3	5	5	3	5	3	5	3	3	5	2	3	5	2	2	3	5	3
B																							

# AEOLIAN MIXOLYDIAN

Medium Rock

Dmin7

C7

D Aeolian

C Mixolydian

T 6 5 6 5 6 8 5 5 6 5 6 5 7 5 6 7 8 6 5 8

A

B

B<sup>b</sup>7

A7

Dmin7

B<sup>b</sup> Mixolydian

A Mixolydian

D Aeolian

T 6 4 3 5 2 (2) 2 3 2 2 5 2 6 3 5 3 3

A

B

Dmin7

C7

T 5 2 3 5 2 3 5 5 3 2 2 3 2 5 8 8 6 8 5 5 5 8

A

B

B<sup>b</sup>7

A7

Dmin7

T 4 3 6 4 6 3 3 3 5 5 3 5 2 2 3 3 5 3 6 5 6 8 10

A

B



Gmin7 Dmin7

G Aeolian

T	10	13	11	10	12	(12)	13	12	10	13	10	(10)	10
A													
B													

Gmin7 A7

T	10	13	11	10	11	(11)	12	10	11	9	7	8	10	(10)	5	5	5	7	5	8
A																				
B																				

Dmin7 C7

T	6	7	5	7	6	7	5	7	6	7	5	7	8	7	5	5	5	7	8	5	8	(8)
A																						
B																						

Bb7 A7 Dmin7

T	7	6	9	8	6	7	6	5	7	5	6	10	10	8	6	7	7	5	7
A																			
B																			

# LOCRIAN / MIXOLYDIAN AEOLIAN

## Slow Bossa

Bmin7<sup>b</sup>5 E7 Amin7

B Locrian E Mixolydian A Aeolian

T  
A  
B

Bmin7<sup>b</sup>5 E7 Amin7

T  
A  
B

Emin7<sup>b</sup>5 A7 Dmin7

E Locrian A Mixolydian D Aeolian

T  
A  
B

Bmin7<sup>b</sup>5 E7 Amin7

T  
A  
B

Bmin7<sup>b</sup>5 E7 Amin7

T 7 7 7 4 5 7 4 5 5 5 8 7 8 5

A 7 4 5 7 4 5 5 5 8 7 8 5

B 5 5 8 7 8 5

Bmin7<sup>b</sup>5 E7 Amin7

T 6 7 5 6 7 5 4 5 4 5 8 5 4 5 8 7 5 (5)

A 9 7 5 6 9 7 5 4 5 4 5 8 5 4 5 8 7 5 (5)

B 9 7 5 6 9 7 5 4 5 4 5 8 5 4 5 8 7 5 (5)

Emin7<sup>b</sup>5 A7 Dmin7

T 5 6 8 5 6 5 8 6 5 8 7 8 6 8 5 6 5 6 5 6 5 7 5 7

A 5 6 8 5 6 5 8 6 5 8 7 8 6 8 5 6 5 6 5 6 5 7 5 7

B 5 6 8 5 6 5 8 6 5 8 7 8 6 8 5 6 5 6 5 6 5 7 5 7

Bmin7<sup>b</sup>5 E7 Amin7

T 7 5 7 5 6 8 5 7 7 4 5 5 (5)

A 7 5 7 5 6 8 5 7 7 4 5 5 (5)

B 7 5 7 5 6 8 5 7 7 4 5 5 (5)

# DORIAN / IONIAN MELODIC MINOR

## Swing

Gmin7 C7#5#9

G Dorian C# Melodic Minor

T 3 3 6 5 6 3 5 3 3 6 5 3 4 5 2 4 6 4 6 4 9 6 8 4 6 7 6 6

A 5 3 3 6 5 3 6 5 3 4 5 2 4 6 4 6 4 9 6 8 4 6 7 6 6

B 5 3 3 6 5 3 6 5 3 4 5 2 4 6 4 6 4 9 6 8 4 6 7 6 6

F Maj7

F Ionian

T 5 6 5 7 8 5 5 7 5 7 5 5 8 5 7 5 7 6 5 8 6 5 6 8 5

A 5 6 5 7 8 5 5 7 5 7 5 5 8 5 7 5 7 6 5 8 6 5 6 8 5

B 5 6 5 7 8 5 5 7 5 7 5 5 8 5 7 5 7 6 5 8 6 5 6 8 5

Gmin7 C7#5#9

T 8 5 7 8 5 7 8 5 6 5 8 5 6 8 5 6 8 5 7 9 7 9 7

A 8 5 7 8 5 7 8 5 6 5 8 5 6 8 5 6 8 5 7 9 7 9 7

B 8 5 7 8 5 7 8 5 6 5 8 5 6 8 5 6 8 5 7 9 7 9 7

F Maj7

T 5 7 5 6 8 5 5 7 5 7 5 5 5 5 5 5 5 5 8 8 8 (8)

A 5 7 5 6 8 5 5 7 5 7 5 5 5 5 5 5 5 5 8 8 8 (8)

B 5 7 5 6 8 5 5 7 5 7 5 5 5 5 5 5 5 5 8 8 8 (8)

Cmin7

F7<sup>b</sup>5

C Dorian

F<sup>#</sup> Melodic Minor

Handwritten musical notation for Cmin7 and F7<sup>b</sup>5. The notation is in treble clef. The first staff shows the Cmin7 scale (C-D-E-F-G-A-Bb) and the F7<sup>b</sup>5 scale (F-G-A-Bb-C-D-Eb). The second staff shows the C Dorian scale (C-D-E-F-G-A-Bb) and the F<sup>#</sup> Melodic Minor scale (F-G-A-Bb-C-D-E-F#). The third staff shows the C Dorian scale (C-D-E-F-G-A-Bb) and the F<sup>#</sup> Melodic Minor scale (F-G-A-Bb-C-D-E-F#). The fourth staff shows the C Dorian scale (C-D-E-F-G-A-Bb) and the F<sup>#</sup> Melodic Minor scale (F-G-A-Bb-C-D-E-F#).

T	5	7	8	6	7	8	5	8	6	5	8	5	8	7	9	6	8	6	7	6	6	8	6	7	6	7
A	5	7	8	6	7	8	5	8	6	5	8	5	8	7	9	6	8	6	7	6	6	8	6	7	6	7
B	5	7	8	6	7	8	5	8	6	5	8	5	8	7	9	6	8	6	7	6	6	8	6	7	6	7

B<sup>b</sup> Maj7B<sup>b</sup> Ionian

Handwritten musical notation for B<sup>b</sup> Maj7 and B<sup>b</sup> Ionian scale. The notation is in treble clef. The first staff shows the B<sup>b</sup> Maj7 scale (Bb-C-D-E-F-G-A) and the B<sup>b</sup> Ionian scale (Bb-C-D-E-F-G-A). The second staff shows the B<sup>b</sup> Maj7 scale (Bb-C-D-E-F-G-A) and the B<sup>b</sup> Ionian scale (Bb-C-D-E-F-G-A). The third staff shows the B<sup>b</sup> Maj7 scale (Bb-C-D-E-F-G-A) and the B<sup>b</sup> Ionian scale (Bb-C-D-E-F-G-A). The fourth staff shows the B<sup>b</sup> Maj7 scale (Bb-C-D-E-F-G-A) and the B<sup>b</sup> Ionian scale (Bb-C-D-E-F-G-A).

T	8	8	7	8	(8)	8	8	7	8	6	7	(7)	5	6	5	7	(7)	8	6	8	6	8	6	5	6	5
A	8	8	7	8	(8)	8	8	7	8	6	7	(7)	5	6	5	7	(7)	8	6	8	6	8	6	5	6	5
B	8	8	7	8	(8)	8	8	7	8	6	7	(7)	5	6	5	7	(7)	8	6	8	6	8	6	5	6	5

Gmin7

C7<sup>b</sup>9C<sup>#</sup> Melodic Minor

Handwritten musical notation for Gmin7 and C7<sup>b</sup>9. The notation is in treble clef. The first staff shows the Gmin7 scale (G-A-Bb-C-D-E-F) and the C7<sup>b</sup>9 scale (C-D-E-F-G-A-Bb). The second staff shows the Gmin7 scale (G-A-Bb-C-D-E-F) and the C7<sup>b</sup>9 scale (C-D-E-F-G-A-Bb). The third staff shows the Gmin7 scale (G-A-Bb-C-D-E-F) and the C7<sup>b</sup>9 scale (C-D-E-F-G-A-Bb). The fourth staff shows the Gmin7 scale (G-A-Bb-C-D-E-F) and the C7<sup>b</sup>9 scale (C-D-E-F-G-A-Bb).

T	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8
A	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8
B	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8	6	7	6	8

FMaj7

Handwritten musical notation for FMaj7 scale. The notation is in treble clef. The first staff shows the FMaj7 scale (F-G-A-Bb-C-D-E). The second staff shows the FMaj7 scale (F-G-A-Bb-C-D-E). The third staff shows the FMaj7 scale (F-G-A-Bb-C-D-E). The fourth staff shows the FMaj7 scale (F-G-A-Bb-C-D-E).

T	10	7	10	8	7	8	10	7	9	10	7	10	8	7	8	7	8	10	8	7	10	7	10	8	7	10
A	10	7	10	8	7	8	10	7	9	10	7	10	8	7	8	7	8	10	8	7	10	7	10	8	7	10
B	10	7	10	8	7	8	10	7	9	10	7	10	8	7	8	7	8	10	8	7	10	7	10	8	7	10

**AEOLIAN / DORIAN  
LYDIAN AUGMENTED  
MELODIC MINOR**

**Samba**

Amin7 Dmin7

A Aeolian D Dorian

T	5	(5)	(5)	5	7	5	6	5	5	5	(5)	8	5	8	7	5	5
A																	
B																	

Amin7 Dmin7

T	8	(8)	12	10	8	9	10	9	10	9	7	5	7	5	8	(8)	5
A																	
B																	

CMaj7#5

C Lydian Augmented

T	6	7	4	5	7	4	6	7	5	4	7	5	5	7	5	5	4	5	6	7	5	4	8	7	10	8	7
A																											
B																											

E7#9

F Melodic Minor

T	8	7	5	4	7	5	7	5	4	7	4	6	7	6	7	3	(3)	5	6	5	5	6	8	5
A																								
B																								

Amin7

3

3

Dmin7

T 7 8 5 5 8 8 8 10 8 6 8 7 8 5 6 5 3 5 3 5 3 5 3 5 3

A 5

B

Amin7

Dmin7

T 3 5 3 5 6 5 6 5 6 8 5 5 5 7 5 8 7 5 8 5 6 (6) 5 6 5

A

B

CMaj7#5

T 6 8 5 10 9 7 9 7 9 5 4 5 4 6 7 6 7 4 5 4 6 6 4 6

A

B

E7#9


T

A 7 5 7 5 9 5 7 5 6 4 7 6 3 5 6 5 3 3 6 5

B

**DORIAN / IONIAN**  
**LYDIAN 7**

### Light Rock

Fmin7                      B<sup>b</sup> 9<sup>#</sup>11                      E<sup>b</sup> Maj9  
  
 F Dorian                      B<sup>b</sup> Lydian <sup>b</sup>7                      E<sup>b</sup> Ionian  


Fmin7                      B<sup>b</sup> 9<sup>#</sup>11                      E<sup>b</sup> Maj7

T  
A  
B

3 5 6 4 5 6 5 3 3 2 3 5 3 5 6 4 3 5 3 3 5 6 3 5 6 3 5 6 3 6

B<sup>b</sup> min7      E<sup>b</sup> 7#11      A<sup>b</sup> Maj7      C7<sup>b</sup>5

C Lydian<sup>b</sup> 7

TAB

6 8 4 6 8 4 6 3 5 6 8 5 9 8 6 8 9 8 6 8 8 9 6 8 5 7 8 6 8



F min7

B<sup>b</sup> 9<sup>#</sup>11E<sup>b</sup> Maj9

6 8 8 6 6 8 5 8 8 6 5 8 6 5 13 12 11 13 10 11 13 11 12 10 11 11 13 12 10 13 10

F min7

B<sup>b</sup> 9<sup>#</sup>11E<sup>b</sup> Maj9

6 4 6 8 8 5 8 8 6 8 5 6 8 8 10 11 11 12 13 11 8 8 10 8 10 8

B<sup>b</sup> min7E<sup>b</sup> 7<sup>#</sup>11A<sup>b</sup> Maj7

6 8 5 6 8 5 6 7 8 5 6 8 9 8 9 6 8 9 6 8 11 9 8 6 8 6 9 6

B<sup>b</sup> min7E<sup>b</sup> 7<sup>#</sup>11A<sup>b</sup> Maj7

6 8 9 8 6 9 6 7 8 5 6 8 8 6 4 6 4 3 5 5 4

# DORIAN / IONIAN MIXOLYDIAN $\flat 6$

## Pop Ballad

Amin7 D9+ G6

A Dorian D Mixolydian  $\flat 6$

T 3 5 2 2 3 3 5 4

A 2 5 4 5 2 4 5 3 5 3 2 3 2 4

B 5 3 2 5 4 5 2 4 5 5 4 5 2 4 5

Dmin7 G7+ C6

D Dorian G Mixolydian  $\flat 6$  C Ionian

T 3 5 7 8 6 8 8 8 5 7 9 7 5 7 5 7 9 5 7 5 7 5 7 5

A 2 4 5 3 5 7 8 6 8 8 8 5 7 9 7 5 7 5 7 9 5 7 5 7 5

B 2 4 5 3 5 7 8 6 8 8 8 5 7 9 7 5 7 5 7 9 5 7 5 7 5

Gmin7 C9+ F6

G Dorian C Mixolydian  $\flat 6$  F Ionian

T 8 6 8 6 6 8 9 6 5 7 5 6 5 5 7 5 5 8 7 8 5 7 5

A 8 7 5 7 8 7 8 6 8 6 6 8 9 6 5 7 5 6 5 5 7 5 5 8 7 8 5 7 5

B 8 7 5 7 8 7 8 6 8 6 6 8 9 6 5 7 5 6 5 5 7 5 5 8 7 8 5 7 5

Cmin7 F7+ B $\flat$ 6

C Dorian F Mixolydian  $\flat 6$  B $\flat$  Ionian

T 6 8 10 8 6 5 5 10 10 7 10 8 6 5 7 6 8 6

A 8 5 8 8 8 6 5 5 10 10 7 10 8 6 5 7 6 8 6

B 8 5 8 8 8 6 5 5 10 10 7 10 8 6 5 7 6 8 6

F min7      B<sup>b</sup> 9+      E<sup>b</sup> 6

F Dorian      B<sup>b</sup> Mixolydian <sup>b</sup> 6      E<sup>b</sup> Ionian

T	9	8	6	5	6	8	5	6	8	5	7	5	7	8	5	7	5	8	6	8	5	8	5	7	8	8
A																										
B																										

B<sup>b</sup> min7      E<sup>b</sup> 7+      A<sup>b</sup> 6

B<sup>b</sup> Dorian      E<sup>b</sup> Mixolydian <sup>b</sup> 6      A<sup>b</sup> Ionian

T	6	8	6	6	9	8	9	11	7	9	6	8	9	8	9	5	8	5	6	8	9	6	8	6	8	5	8
A																											
B																											

E<sup>b</sup> min7      A<sup>b</sup> 9+      D<sup>b</sup> 6

E<sup>b</sup> Dorian      A<sup>b</sup> Mixolydian <sup>b</sup> 6      D<sup>b</sup> Ionian

T	6	8	6	7	6	8	8	5	8	5	6	8	5	7	5	6	6	6	8	6	8	6	8	6	4	6	8
A																											
B																											

A<sup>b</sup> min7      D<sup>b</sup> 7+      G<sup>b</sup> 6

A<sup>b</sup> Dorian      D<sup>b</sup> Mixolydian <sup>b</sup> 6      G<sup>b</sup> Ionian

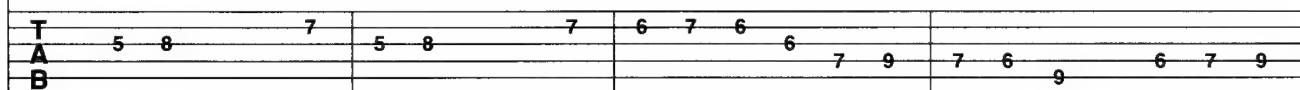
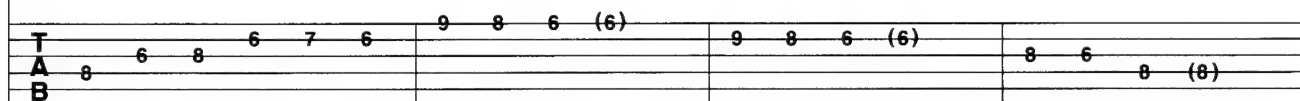
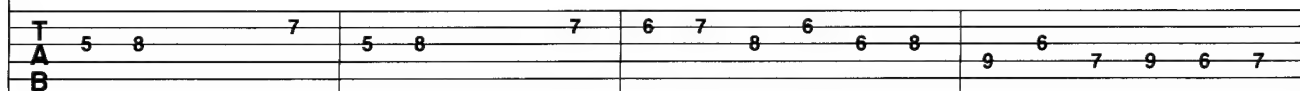
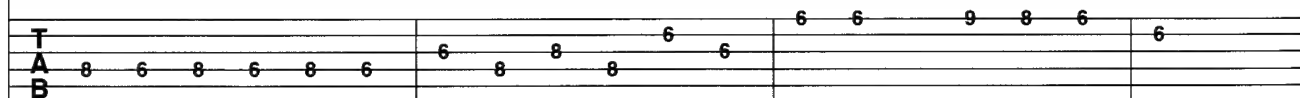
T	4	4	7	6	5	4	2	5	2	1	3	4	1	4	3	1	4	1
A																		
B																		

# **LOCRIAN #2 / AEOLIAN MELODIC MINOR**

## **Jazz Waltz**

Cmin7<sup>b</sup>5F7<sup>#</sup>5<sup>#</sup>9

C Locrian #2

F<sup>#</sup> Melodic MinorB<sup>b</sup> min7B<sup>b</sup> AeolianCmin7<sup>b</sup>5F7<sup>#</sup>5<sup>#</sup>9B<sup>b</sup> min7

Fmin7<sup>b</sup>5      B<sup>b</sup>7<sup>#</sup>5<sup>#</sup>9

F Locrian # 2      B Melodic Minor

T																
A	8	9	8	6	8	9	6	9	8	6	5	8	9	5	7	10
B																

E<sup>b</sup> min7

E<sup>b</sup> Aeolian

T	6	7	6	6	8	6	9	7	6	8	6	7	6	7	8	9
A																
B																

Cmin7<sup>b</sup>5      F7<sup>#</sup>5<sup>#</sup>9

T	7	9	6	9	7	7	6	8	5	7	8	6	6	7	7	8
A																
B																

B<sup>b</sup> min7

T	6	8	8	6	6	8	6	8	6	6	8	6	6	6	9	8
A																
B																

# DORIAN / LYDIAN SUPER LOCRIAN

## Light Rock

Gmin7 C7#9

G Dorian C Super Locrian

T	8	5	7	8	5	7	8	5	6	5	7	5	7	5	8	5	8	5	6	8	9	6	5	6	6	9	7	9	8	9	6	8
A																																
B																																

FMaj9

F Lydian

T	5	6	8	5	6	7	5	5	7	5	6	8	5	8	10	7	8	10	7	8	9	10	
A																							
B																							

Gmin7 C7b5

T	6	5	8	5	8	6	7	5	6	5	8	8	9	11	8	11	11	9	11	9	8	6	8	8	6	8	8
A																											
B																											

FMaj9

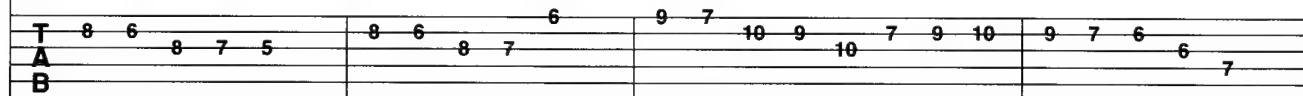
T	7	5	7	5	5	7	8	10	7	8	5	8	5	7	5	7	5	5	5	7	5	
A																						
B																						

CMin9

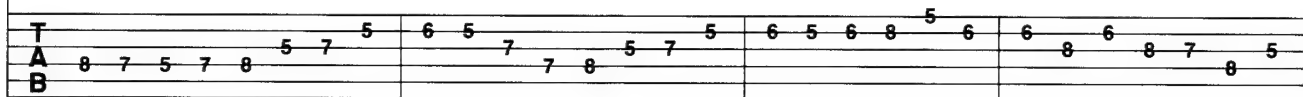
F7<sup>b</sup>9

C Dorian

F Super Locrian

B<sup>b</sup> Maj7D7<sup>#</sup>9B<sup>b</sup> Lydian

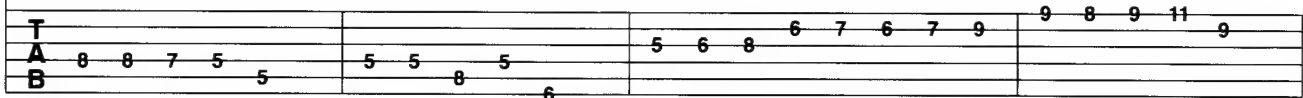
D Super Locrian



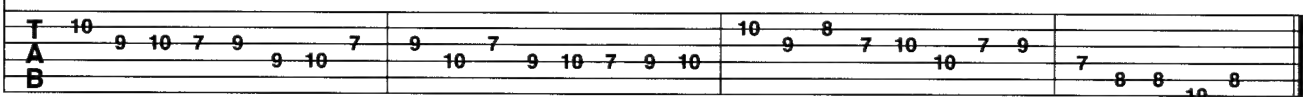
Gmin7

C7<sup>#</sup>5

C Super Locrian



FMaj9



# 2ND MODE HM / AEOLIAN SUPER LOCRIAN

## Medium Rock

Dmin7<sup>b</sup>5 G7<sup>#</sup>9 Cmin7

D2nd Mode HM GSuper Locrian CAeolian

T												
A	10	9	10	7	8	7	8	10	8	9	11	9
B									10	10	8	10

Dmin7<sup>b</sup>5 G7<sup>#</sup>9 Cmin7

T												
A									10	8	8	9
B	10	11	8	10	11	9	10	7				

Gmin7<sup>b</sup>5 C7<sup>#</sup>9 Fmin7

G2nd Mode HM CSuper Locrian FAeolian

T	6	6	5	5	6	5	5					
A								3	4	6	3	2
B												

Dmin7<sup>b</sup>5 G7<sup>#</sup>9 Cmin7

T												
A	5	6	5	6	5	4	6	5	6	5	3	4
B												



Dmin7<sup>b</sup>5      G7<sup>#</sup>9      Cmin7

T	7 7 7 7 7 8 7 7 7 7 7	8 8 8 8 8 10 8 8 8 8	8 10 8 10 8 10	8 8 8 10 8 11 8
A				
B				

Dmin7<sup>b</sup>5      G7<sup>#</sup>9      Cmin7

T	7 8 10 9	8 8 11 9 8 10	8 8 10 8 10	8
A				
B	10 11 8 10	8 9		

Gmin7<sup>b</sup>5      C7<sup>#</sup>9      Fmin7

T	11 10 8	8 10 8 8 8 10 8 9	8 5 8 8 9 6 8	8 8 5 5 8 6
A				
B	11 10 11 8 10	10 10 8 9	8 6 5 8 8 8	

Dmin7<sup>b</sup>5      G7<sup>#</sup>9      Cmin7

T	6 8 7 5 4 5 7 8	8 6 8 9 8 6 5 8	5 8 5 8 6 8	6 10 8
A				
B				

**DORIAN / AEOLIAN**  
**3RD MODE HM**

### Medium Rock

Dmin7

D Aeolian

TAB

6 7 6 6 7 6 7 6 6 7 6 7 6 6 7 6 7 5 6 7 5 7 6 5 7 5 7

[illegible][illegible][illegible]

Gmin7 Dmin7

T 6 8 6 8 5 6 8 6 7 8 5 7 6 8 6 5 10 6 5 7 7 5 8 5 7 5 8

E<sup>b</sup> Maj7<sup>#5</sup> Dmin7

T 5 6 9 6 5 6 9 5 7 5 7 8 5 9 5 8 6 8 (8)

E<sup>b</sup> Maj7<sup>#5</sup>

T 8 6 8 9 6 8 6 8 7 5 7 8 6 8 7 8 7 (7)

E<sup>b</sup> Maj7<sup>#5</sup> Dmin7

T 9 6 5 8 6 5 6 8 5 6 9 5 9 8 6 8 7 7 5 7

# IONIAN / 4TH MODE HM SUPER LOCRIAN

Pop

Cmin7 B<sup>b</sup> Maj7

C4th Mode HM B<sup>b</sup> Ionian

T																			
A																			
B	3	5	6	3	5	6	4	5	2	3	2	5	6	5	4	6	5	3	6

Cmin7 B<sup>b</sup> Maj7

T																			
A																			
B	6	5	6	5	4	5	3	2	5	3	2	1	4	1	5	3	1	1	3

Fmin7 E<sup>b</sup> Maj7

F4th Mode HM E<sup>b</sup> Ionian

T																			
A																			
B	5	8	6	8	7	9	5	7	8	5	6	8	5	9	5	7	7	(7)	5

Fmin7 E<sup>b</sup> Maj7 G7+

G Super Locrian

T																			
A																			
B	6	(6)	4	3	5	7	8	7	9	5	6	6	8	5			5	6	8

Cmin7 B<sup>b</sup> Maj7

8 8 6 5 7 8 5 6 8 8 6 5 7 6 8 7 8 8 6 5 8 6 8 5 6 5 8 6 7

T  
A  
B

Cmin7 B<sup>b</sup> Maj7

7 8 5 7 8 7 8 5 6 8 6 6 (6) 7 8 6 8 6 8 6 8 7 5 8

T  
A  
B

Fmin7 E<sup>b</sup> Maj7 G7+

8 5 6 9 5 7 8 6 8 9 7 8 9 6 8 8 7 8 7 5 8 8 7 9 8 11 12

T  
A  
B

Cmin7 B<sup>b</sup> Maj7

10 (10) 11 10 11 8 11 10 8 7 8 10 11 10 10 8 8 10 11 12

T  
A  
B

# **DORIAN / IONIAN 5TH MODE HM SUPER LOCRIAN**

**Funk**

Dmin7 G7<sup>b</sup>9 CMaj9

DDorian G5th Mode HM CIonian

T 7 5 7 6 5 5 7 6 8 6 8 6 8 7 5 9 5 7 5 6 7 8 3 7 5 8 5 8 5 7 5

A

B

Dmin7 G7<sup>b</sup>9 CMaj9

T 7 6 5 7 5 5 7 5 9 6 5 6 8 7 5 7 5 (5) 8 7 8 8

A

B

Gmin7 C7<sup>b</sup>9 FMaj7 A7<sup>#</sup>5<sup>b</sup>9

GDorian C5th Mode HM FIonian ASuper Locrian

T 6 5 5 7 5 6 6 5 8 5 6 8 8 5 5 7 5 (5) 5 6 5 6 8 6 5

A

B

Dmin7 G7<sup>b</sup>9 CMaj9 A7<sup>#</sup>5<sup>b</sup>9

T 6 8 5 6 7 5 6 7 6 8 6 6 5 6 9 5 5 7 9 5 7 9 5 8 6 6 4 6 5

A

B



# 6TH MODE HM AEOLIAN

## Straight Eighths

CMaj7#11 Emin7

C6th Mode HM EAeolian

T	5	4	5	5	7	8	5	7	8	7	5	8	7	5	8	5	8	8	7	5	8	4	7	4	5	7
A																										
B																										

CMaj7#11 Emin7

C6th Mode HM EAeolian

T	5	8	7	5	8	7	5	8	11	7	5	8	7	8	5	7	8	5	7	8	7	4	5	7	4
A																									
B																									

FMaj7#11

F6th Mode HM

T																									
A																									
B	8	6	7	8	6	7	8	6	7	4	5	7	4	6	8	7	7	8	7	8	7	6	8	7	5

Amin7

AAeolian

T																								
A																								
B	7	7	5	5	6	5	7	5	7	5	7	5	9	5	7	5	8	5	7	5	4	7	5	7



CMaj7<sup>#11</sup>

Emin7

8 7 5 8 8 7 5 5 8 8 7 5 7 5 4 7

T  
A  
B

CMaj7<sup>#11</sup>

Emin7

8 5 7 8 7 5 7 8 7 8 11 7 8 5 7 7 8 5 8 5 7 5 4

T  
A  
B

FMaj7<sup>#11</sup>

Amin7

13 10 12 13 12 13 10 8 7 5 7 5 6 5 4 5 (5) 7 5 5 7

T  
A  
B

CMaj7<sup>#11</sup>

5 5 7 8 7 8 7 8 5 8 5 4 5 4 5 7 7 5 7 8 5 8 5 7 8 7 8 5 5

T  
A  
B



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- 306 Book 2 (Revised)
- 308 Book 3 (Revised)
- 310 Book 4
- 311 Book 5
- 312 Book 6

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- 340 Book 1, Cassette Tape only
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